SHOOTING FINAL

Irwin Allen's Production Of

PAUL GALLICO'S

THE POSEIDON ADVENTURE

Screenplay by Wendell Mayes

JULY 23, 1971

"THE POSEIDON ADVENTURE"

Screenplay

by

Wendell Mayes

SHOOTING FINAL
July 23, 1971

"THE POSEIDON ADVENTURE"

FADE IN

1 EXT. POSEIDON AT SEA - DAY (MINIATURE) 1

She is a big, ungraceful passenger liner, 81,000 tons, built in the 1930's to carry several thousand passengers. Her paint is chipped, her stacks make too much smoke, she flies the flag of some unimportant country (which we need not identify) and her name is S.S. POSEIDON. She is making her cumbersome way through a leaden sea which is stirred only by long, combless swells on whose slopes the old ship wallows miserably.

2 INT. BRIDGE OF POSEIDON - DAY (PROCESS - STOCK PLATE) 2

In this high place in the superstructure we get the full effect of the rolls the vessel is taking. Through the windows of the bridge we can measure their sickening degree against the rise and fall of the calm horizon.

The HELMSMAN clings to his helm, a JUNIOR OFFICER clings to a stanchion and the CAPTAIN, dour, German, heavy-bellied and aging, is seated in his chair staring glumly through the windows at the nauseous sea. The lean FIRST OFFICER steadies himself at the engine room signals and a RADAR QUARTERMASTER sags limply at his radar set.

The junior officer covers his mouth with his hand and gasps behind its palm to stave off illness, all the while watching his captain with yellowing, seasick eyes. The older man notices the younger man's plight and curtly nods his permission to leave the bridge. The first officer makes a disagreeable mouth at the junior's exit and the helmsman looks enviously after the relieved youth.

3 INT. FIRST CLASS PASSAGEWAY - DAY 3

It is lined on both sides with doors to staterooms. A red-jacketed STEWARD moves along the slanting passage tapping the lunch call on his chimes.

A stateroom door opens and MISS MARY KINSALE peers out at the steward. She is not uncomely, a very neat person, an English woman who has made her own way in life and likely, at the age of thirty-five, has taken this cruise with some idea of at last finding romance.

Cont.

3 Cont. 3 Cont.

MISS KINSALE
Are they serving lunch, steward?

STEWARD
Oh, yes, ma'am. Of course, ma'am.

MISS KINSALE
Oh, I thought perhaps with this dreadful sea --

STEWARD
It'll be a cold lunch, ma'am, 'cause the stoves can't be used but we'll do the best we can.

MISS KINSALE
Thank you, steward.

The steward moves on, tapping out the lunch call. Miss Kinsale goes back into her small stateroom, tosses a sweater about her shoulders and comes into the passageway. Holding to the handrail she works her way aft.

Just ahead of her a door opens and MIKE ROGO of New York emerges from a stateroom. The shrill voice of his WIFE is heard before he closes the door behind him.

LINDA ROGO'S VOICE
Goddamit, don't you be long. Don't you leave me sick like this, you bastard! You hear me?

ROGO
Sure, baby, just a bite of lunch and I'll be back. Just take it easy, baby.

He closes the door. Miss Kinsale has paused because he has blocked her way. Now the heavy-shouldered man sees her. He's a veteran policeman and the years spent in that profession have scarred his face with sad and cruel lines.

ROGO
Oh, hi, Miss Kinsale.

MISS KINSALE
Hello, Mr. Rogo. Going to lunch?

Cont.

3 Cont.1

ROGO
Yeah. This kind of sea don't bother me. I did four years on a tincan during the war. This is nothing compared to that. You don't look green.

MISS KINSALE
I'm a better sailor than I thought I might be.

ROGO
After you.

She passes him in the narrow corridor and he follows her, not hanging onto the rail but rolling with the ship.

MISS KINSALE
Really a shame our Christmas cruise has to end this way. It's been so lovely.

ROGO
Well, we got one more day. Maybe it'll calm down.

MISS KINSALE
I do hope so.

Their voices are lost in the creak and rattle of the ship as they move away down the passage.

4 INT. POSEIDON DINING SALON - DAY 4

It stands four decks high to give it its palatial feeling -- with decorative columns along each side and tables for two set between the columns. Its decor is Venetian and not without charm. It is situated deep and in the center of the vessel to lessen the tilt of its deck in rough weather, and is softly, artificially lighted through a glass ceiling. A fine, wide grand staircase descends at one end of the room and a huge mural covers the bulkhead at the other end where the long Captain's table is situated. A decorated Christmas tree as high as the room is anchored in one corner. It is an artificial tree of modernistic design and constructed with stout aluminum limbs and trunk.

At this moment the ship is not rolling very much and the stewards are moving easily about the dining room with their trays, serving the scattered few who have arrived for lunch.

Cont.

4 Cont. 4 Cont.

We will be concerned primarily with a small area on the starboard side of the room for it is here we will find most of our principals gathered when dining.

The RAIMONDI FAMILY, consisting of MARC, ANNA and their daughter SUZANNE, are already seated at their private table. Marc is a gracious, successful European businessman, and his wife is the proper, beautiful adornment for a man of his class. Both are traveled and educated and their English is spoken with Continental accent. Suzanne is seventeen, the product of Swiss schools and summers in St. Tropez. She's bright, pretty, slim and friendly.

At a group table for six only one man is present as the scene opens. His name is JAMES MARTIN -- an unprepossessing, quiet man of about forty. His mien is pleasant and his clothing is tastefully mod. He happens to be a haberdasher from Evanston, Illinois.

ACRES, a sturdy English steward, is assigned to this section of the dining room, and with his assistant is busy serving the Raimondi family. Acres has spent his life in ship's service and is devoted to the comfort and pleasure of his charges.

5 ANGLE INCLUDING RAIMONDI'S AND GROUP TABLE 5

Suzanne looks up from her food and finds James Martin looking at her with a tiny smile on his lips.

SUZANNE
You have the big table all to yourself today, Mr. Martin. It must be very lonely.

MARTIN
Well, yes, I guess you could say it is, Suzanne. Yes, it is.

Under her smiling gaze he shyly looks away.

6 ANGLE INCLUDING RAIMONDI'S TABLE AND ROSEN'S 6

MANNY AND BELLE ROSEN, a middle-aged couple from New York, are at a table for two on the other side of the group table. Manny is a small man. Belle is taller than he is and twice his weight. Her kindly face nestles in double chins.

Cont.

6 Cont. 6 Cont.

MANNY
Welcome everybody to the strong stomach club.

MARC
We are rather exclusive, aren't we? How do the Rosens happen to be weathering it so well?

MANNY
Tell you the truth we're both sick but my wife says we've paid for lunch and we got to eat it.

Belle's disapproval is not unpleasant.

7 A P.O.V. 7

Mike Rogo and Mary Kinsale are coming down the staircase. They make their way to the group table. Martin rises politely.

8 ANGLE INCLUDING ROSEN'S TABLE AND GROUP TABLE 8

MANNY
Hey, Mike, welcome to the strong stomach club.

ROGO
Yeah. You said it, Manny.

BELLE
You've made the joke once, Manny. Once is enough.

MARTIN
Afternoon, Mary.

MISS KINSALE
Good afternoon, James. Well, we're only three.

BELLE
Your wife sick, Mr. Rogo?

ROGO
Yeah, pretty sick, Mrs. Rosen.

9 CLOSE SHOT - ANNA RAIMONDI 9

ANNA
(sotto voce to Marc)
That's a welcome relief for everyone, I'm sure.

10 AT GROUP TABLE 10

MISS KINSALE
(looking around)
I wonder if Reverend Scott's ill?

ROGO
He'll be here -- you can make book on that. He's probably up telling the captain how to keep the boat from rocking. Jim, I see you got another set of threads on. How many suits you bring with you?

MARTIN
Well, if you're a haberdasher it pays to advertise. Not that I expect anyone to come all the way to Evanston, Illinois, just to visit my shop.

Acres has been passing out menus to the three at the group table.

ACRES
I'm sorry we can't offer you any hot food for lunch but you'll find the salads very tasty.

11 ANGLE INCLUDING ROSENS AND GROUP TABLE 11

The deck slants as the ship rolls and the people at the table laughingly grab their water glasses to keep them from spilling.

ROGO
I'll tell you what's wrong with this ship. Ballast. She needs more ballast.

MISS KINSALE
What does that mean, Mr. Rogo?

ROGO
When the fuel tanks are getting empty she's riding light. In the navy we'd pump sea water in the empty tanks to keep her heavy. Acres, why don't the captain pump some ballast in this tub?

Cont.

11 Cont. 11 Cont.

ACRES
I'm sure the captain knows his ship, sir.

12 A P.O.V. 12

The REVEREND DR. FRANK SCOTT is descending the staircase. He is a slim, tall, rugged man, explosive with energy and the joy of God and life.

13 AT GROUP TABLE 13

ROGO
Here comes your favorite fellow,
Miss Kinsale, just like I said.
The Reverend Dr. Scott.

Miss Kinsale touches her hair and blushes.

MISS KINSALE
Well, really, it's not as you put it.
I just wondered if he was ill.

14 SCOTT 14

He gracefully crosses the deck against the roll of the ship. He is nattily dressed in a blazer and turtle-neck sweater.

He swings around the Raimondi table and Marc half rises in deference.

SCOTT
Marc, Anna -- well, all of the Raimondis
made it to lunch I see.

MARC
We pride ourselves on being good sailors.

SCOTT
You're a great advertisement for the
clean living, clean thinking family.
They don't get sick at a few waves.
Think we could have a go at trap shooting
after lunch.

MARC
I should like that very much.

SCOTT
Then it's a deal.

Cont.

14 Cont. 14 Cont.

MARC
I see by the ship's calendar you're conducting ship's chapel this afternoon. We shall certainly be there for it, Frank.

SCOTT
Thank you. I'll try to make it interesting for you and Anna and Suzanne.

He strides away toward the group table.

15 CLOSE SHOT - MARC AND ANNA 15

Marc is pleased at the attention from Scott.

MARC
Remarkable man. Quite remarkable.

Anna shoots an enigmatic glance at Marc. She may not think the Reverend Scott is altogether remarkable.

16 AT GROUP TABLE 16

Scott slides into the chair next to Miss Kinsale.

SCOTT
I knew you'd be shipshape, Mary. The English are born to the sea, and, of course, nothing fazes New York's finest. Hello, Jimmy. You look fit.

Rogo detests Scott, James Martin doesn't dislike anyone, and Miss Kinsale adores the Reverend.

MARTIN
I'm trying to be.

MISS KINSALE
I just couldn't allow myself to be ill with the voyage about to end.

SCOTT
Mrs. Rogo's not with us.

ROGO
Yeah, that's right. She's absent.

Scott knows Rogo doesn't like him and he is secretly amused by it.

17 ANGLE ON ROSENS TO INCLUDE SCOTT 17

BELLE
(softly)
There's our big show-off.

MANNY
Why do you call him a show-off?
He's a nice fellow.

BELLE
I didn't say he wasn't nice. Okay,
he's nice.

MANNY
Mr. Raimondi told me the minister
speaks twelve languages. Think about
that. Twelve languages.

BELLE
So what? He's still a show-off.

Scott looks toward them and smiles at Belle. Belle, even as she comments that "he's a show-off" smiles and nods.

SCOTT
Welcome to the strong stomach club,
Mrs. Rosen.

Manny chokes on a bite of food. Belle shoots a disapproving glance at Manny and answers Scott with a forced smile.

18 AT GROUP TABLE 18

SCOTT
I had a chat with the captain awhile ago --

ROGO
Sure you did.

SCOTT
(ignores him)
-- the reason for these swells we're
riding is very interesting. They're
produced by sub-sea earthquakes --
rather common in this part of the ocean
because of active volcanos in the Mid-
Atlantic Ridge of mountains.

Cont.

18 Cont. 18 Cont.

MARTIN
Volcanos -- under the water?

SCOTT
Historically they've been a source of tidal waves.

MISS KINSALE
Poseidon -- the name of our ship -- the Greek god of earthquakes. Isn't that a curious coincidence?

ROGO
Yeah.

SCOTT
A wireless from a ship about a hundred miles ahead of us reports a calm sea. We'll be out of the swells by late afternoon.

MISS KINSALE
Thank heavens for that.

The deck begins to slant in another long roll but this time the roll becomes steeper and steeper. Glassware and silverware begin to slide and crash. Quick cuts of the faces of our passengers show their alarm. There are small frightened screams from women.

19 INT. THE BRIDGE - DAY (PROCESS - STOCK PLATE) 19

The captain and his crew are bracing against the severe roll of the ship.

20 INT. THE DINING SALON - DAY 20

The deck reaches the apex of its tilt and the ship hangs there half over on her side. Belle tumbles from her chair. Scott rises, clinging to the bolted table, the strong muscles of his face knotted in fear. Rogo huddles in his chair like a trapped bear. Miss Kinsale grasps the minister's arm and Martin falls chest down on the table, hanging to its edges.

21 AT RAIMONDI TABLE 21

Marc has moved quickly to hold Anna and Suzanne by their arms.

22 FULL SHOT - DINING SALON 22

Someone shouts, "Oh, God, she's going over!" A wave of panic sweeps through the dining room.

SCOTT
(yelling)
She'll come back! Keep calm, everyone!

And, indeed, the ship slowly rights herself. The tide of panic subsides into anxious laughter.

Scott is helping Manny to replace Belle in her chair and everywhere passengers and stewards are collecting themselves, physically and mentally.

MARTIN
Acres, that was dangerous, wasn't it?

ACRES
I've seen her do worse in storms, sir.

ROGO
The hell you have. That roll was twenty-five degrees.

Acres ducks away from Rogo's glare on the business of resetting the tables.

23 INT. THE BRIDGE - DAY (PROCESS - STOCK PLATE) 23

The captain is shouting angrily into the engine room intercom box and the chief engineer's voice is heard in angry reply.

THE CAPTAIN
-- you are not using the gyroscopes properly -- that is what is wrong --

CHIEF ENGINEER'S VOICE
(o.s.)
Don't tell me I don't know how to use the gyros. I know how to use the gyros. I warned you we didn't have enough ballast when we sailed from Guierra.

THE CAPTAIN
I am the judge of my ship --

Cont.

23 Cont.

23 Cont.

CHIEF ENGINEER'S VOICE
(o.s.)
Well, I'm the judge of the gyros and I'm telling you we're eight thousand tons too light --

THE CAPTAIN
I will report you as an incompetent chief engineer --

CHIEF ENGINEER'S VOICE
(o.s.)
-- and I'll report you for sailing a ship that ain't seaworthy --

The captain strikes the intercom switch and breaks the connection. He sulks back to his chair. The first officer sidles over to him.

FIRST OFFICER
Sir, it might be advisable to flood some tanks, schedule or no schedule, sir.

THE CAPTAIN
How can I flood the tanks when she is rolling like this? Don't be stupid.

FIRST OFFICER
I mean when we clear the swells, sir.

THE CAPTAIN
We will see, we will see.

24 EXT. POSEIDON AT SEA - DAY (MINIATURE) 24

The giant, top-heavy ship lumbers on through the long swells.

25 INT. THE ROGO STATEROOM - DAY 25

It is a small, cramped room with a private lavatory and shower. Rogo is bringing a damp cloth from the lavatory to his ailing wife.

LINDA ROGO is twenty years younger than Mike, a shapely blonde woman who at this moment lies under a sheet, her face slick with perspiration, her eyes reddened from anger and tears and seasickness.

Rogo gently places the cloth on her forehead and she moans.

Cont.

25 Cont.

LINDA
Aw, Christawmighty.

The stateroom tilts as the ship rolls.

ROGO
It's going to calm down, baby.
You're going to feel better.

LINDA
I'm going to die.

ROGO
(he tries a chuckle)
Aw, of course not, baby. You're
going to be fine.

LINDA
You sonofabitch, how do you get off
not being sick? You made me come on
this stinking boat. You ought to be
sick -- not me.

ROGO
Up till now we've had a good time,
baby.

LINDA
Blowing your lousy savings on this
frigging boat.

ROGO
It was for you, baby. We'd never been
nowhere.

The cabin rocks and Linda sits up gagging. Stark naked, she bolts into the lavatory. Rogo hurries after her.

ROGO
Let me hold your head.

LINDA'S VOICE
(o.s.)
Keep your goddamn hands off me.

Cont.

25 Cont.1 25 Cont.1

ROGO
I'm just trying to help, baby.

LINDA'S VOICE
(o.s.)
Aaaaaak.

26 EXT. POSEIDON AT SEA - DAY 26

The hulking ship rolls on in the bright clean day.

27 EXT. POSEIDON DECK AND RAILING - DAY (AFTER LUNCH) 27

Reverend Scott and Marc Raimondi are engaged at trap shooting. Miss Kinsale and Anna Raimondi are watching the two men.

Scott signals the deck boy to release the clay pigeon.. The ship rolls as the pigeon is flung from the trap out over the sea. Scott fires, the pigeon breaks. Four other pigeons are flung into the sky and despite the roll of the ship Scott zeros in on each of them.

Miss Kinsale applauds enthusiastically. Anna claps politely -- one might even say hostilely.

SCOTT
That'll give you something to shoot for, Marc, old boy.

MARC
I'll never be able to match that.

He steps to the railing with his gun and of course he can't match Scott's performance. We don't know what carefully composed Anna Raimondi is thinking as she watches her husband.

Marc manages to break the last of five pigeons.

SCOTT
Good shot, Marc, old boy.

Miss Kinsale applauds dutifully.

SCOTT
Shall we go again?

MARC
I'm quite hopeless.

Cont.

27 Cont.

27 Cont.

SCOTT
Nonsense. You handle the gun well. I'll show you a couple of tricks that'll improve your aim.

Marc is pleased with Scott's encouragement.

MARC
I should be most grateful to you.

SCOTT
Piece of cake. Load.

Anna glances from Scott to her husband's enthused face with tight-lipped displeasure.

28 EXT. AFT SUN DECK - DAY 28

Among the few survivors of seasickness enjoying the sun in the cool day on the tilting deck we find Manny and Belle Rosen. They are tucked under lap robes, Manny watching the white wake of the ship, Belle half asleep.

A curvy girl in a bikini passes them on her way to a deck chair.

BELLE
(her eyes wink open and close)
I know what you're looking at, Manny.

MANNY
You don't know what I'm thinking.

BELLE
You'd be ashamed to tell me.

MANNY
No. I was thinking, huh, they should have got a look at my wife, Belle, twenty-five years ago.

Belle smiles without opening her eyes.

BELLE
You sure you remember? Me in a swimsuit?

MANNY
I remember.

29 INT. THE BRIDGE - DAY (PROCESS - STOCK PLATE) 29

The roll of the ship has lessened considerably. The captain is at the bridge windows watching the sea.

THE CAPTAIN
We are leaving the swells. Ring up flank speed.

FIRST OFFICER
Aren't we going to pump in ballast, sir?

THE CAPTAIN
When our weather report is all clear for the next forty-eight hours? No. We can reach port by fifteen hundred tomorrow. It would be pointless to foul the oil bunkers with sea water now. Flank speed.

FIRST OFFICER
(he is less certain)
Flank speed.

A quartermaster levers the engine room signal.

30 EXT. UNDERWATER SHOT OF POSEIDON'S STERN - DAY (STOCK) 30

The big propellers thrusting out from their big housings churn the ship ahead.

31 EXT. BOW SHOT OF POSEIDON - DAY (STOCK) 31

The green sea foams away from the sharp bow.

32 INT. THE ROGO STATEROOM - DAY 32

Linda Rogo is lying naked and stomach down on her bunk. Rogo is massaging her back and shoulders with his big, broken hands.

ROGO
See, baby, just like I told you, it's calming down and you'll get over being sick and we'll have a ball tonight. You can get dressed up in that new dress you been saving for the gala party and knock 'em dead tonight. I'm sorry you got so sick. You know I wouldn't have you sick for the world. You're my baby. Yes sir. You're my baby.

33 EXT. GAME DECK - DAY (PROCESS - STOCK PLATE) 33

Suzanne and a young companion are having a sizzling game of table tennis. Suzanne is dressed in shorts and a bolero top. Her skin is brown from the sun, her hair loose and soft and as she plays her slim seventeen-year-old figure is a delight to the eye. It is of special delight to the eye of quiet, gentlemanly James Martin.

He is seated in a deck chair near the tennis table watching the expert game being played by the two young people. There is no covetousness in his face, just appreciation of the charming, graceful girl -- and the camera should watch her as he does, her swiftness, her concentration, her breathlessly parted lips.

Suzanne aces her opponent and the ball goes bouncing away down the deck with the player in pursuit. Suzanne brushes her hair back from her glowing face and becomes aware of Martin's admiring gaze.

SUZANNE
Would you like a game, Mr. Martin?

MARTIN
Oh, I'm afraid I couldn't compete with you, Suzanne.

SUZANNE
Try.

MARTIN
Oh, no, thanks. I'd just look foolish.

SUZANNE
What do you care?

MARTIN
If I look foolish? Well, no man likes to look foolish -- particularly when he reaches a certain age.

Suzanne's young opponent has returned with the ball and stands waiting.

SUZANNE
Everyone tries to be old so quickly. My mother and father are always saying they're too old for this or that. Please.

She speaks in French to her companion who courteously hands the tennis paddle to Martin.

Cont.

33 Cont.

MARTIN
Well, all right. But take it easy on me.

Suzanne and Martin begin a slow, lobbing game of ping pong.

SUZANNE
You haven't had any pleasure on the cruise, have you?

MARTIN
Of course I have. That's why I came, to have fun.

SUZANNE
But you're always by yourself.

He catches the ball and regards her.

MARTIN
Everyone has a different way of having fun.

SUZANNE
What is your way?

MARTIN
Well, I -- I make things up --

SUZANNE
What do you mean?

MARTIN
It might be hard to explain to you.

SUZANNE
Try.

MARTIN
No -- that I won't try. Not that.

He serves the ball and begins to play somewhat more skillfully. Suzanne concentrates on the game.

SUZANNE
You didn't tell me the truth. You are good.

Cont.

33 Cont.1 33 Cont.1

Martin is as much interested in watching Suzanne as he is in the game they are having. The smile on his lips and in his eyes is a curious, secret smile.

34 EXT. POSEIDON AT SEA - DAY (MINIATURE) 34

She speeds on toward the east, a great, black-smoking hulk against the setting sun.

35 INT. SHIP'S CHAPEL - NIGHT 35

Reverend Scott is holding forth from the small pulpit in the tiny chapel. He might have patterned his delivery after Billy Graham's -- smiling, intimate, confident, with a heavy accent on studied personal charm.

Among his congregation we find the Raimondis, James Martin and, of course, doting Mary Kinsale.

SCOTT
-- into each life there will come sorrow and the invitation to despair. You must refuse that invitation. You must not submit to that sin if you are to impress God. God wants brave souls -- he wants winners. If you can't win you can try to win. God loves triers. He did not create you in His image to run second. He has no use for quitters, whiners or beggars --

The camera plays upon the faces of our principals. James Martin appreciates the sermon with his polite smile. Marc frowns in pious contemplation of Scott's exhortations, his wife is icy. Mary Kinsale is on the verge of proud tears.

SCOTT
-- every trial you're called upon to endure is an act of worship. Stand up to adversity and you will be standing up for Him. Let Him know that if He can't help you, you've got the guts and the will to go it alone. Fight for yourselves and He will be fighting at your side even without your prayers for help. When you succeed it is because you've accepted Him and He is in you.

Cont.

35 Cont. 35 Cont.

SCOTT (Cont.)
When you despair, when you accept defeat then you've denied Him. Let us pray. Dear Heavenly Father, as we sail on across this fast and wondrous sea, each of us a fragile bark unto himself, we ask that You set for us a straight course, that You allow a fair wind to bring us all finally into safe harbor, into Your loving arms ---

DISSOLVE TO:

36 EXT. POSEIDON AT SEA - NIGHT (MINIATURE) 36

On a flat sea, with lights shining like stars from her portholes, the big vessel sails calmly on.

37 INT. RAIMONDI STATEROOM - NIGHT (CLOSED DRAPES) 37

In Marc's and Anna's private quarters those two are dressing for dinner.

ANNA
He is patronizing -- the superior American man. I don't like him.

MARC
I think you misjudge him, Anna. Oh, I admit I was put off by him at the beginning of the cruise but then you realize he is not false. Everything he does he does exceedingly well.

ANNA
That sermon today. What is he -- the coach for God's football team? Dreadful.

MARC
Well, I don't know but I found it interesting. He's naturally oriented toward sports. You would expect that from a man who has won the decathlon in the Olympic games, who was a professional athlete before he became a minister. I learned something else about him today. He led the 1960 American assault on Mt. Everest. He has actually been to the summit of Everest. Amazing.

 Cont.

37 Cont.

37 Cont.

ANNA
I suppose he told you that.

MARC
Yes, but he's not a liar, Anna.

ANNA
Even if he were, you'd believe him. He seems to have you completely mesmerized.

MARC
(laughs)
What utter nonsense. It just isn't often one meets extraordinary people.

She studies him through the mirror of her dressing table.

MARC
Mesmerized. That's absurd.

The shot goes out on Anna's beautiful, composed and thoughtful face as she applies rouge to her lips.

38 INT. ROGO STATEROOM - NIGHT 38

Linda Rogo, dressed in a long, tight evening gown, is examining her face in a mirror.

LINDA
Look at my face. Jesus, I look godawful.

Rogo is sitting patiently on his bunk in a dinner jacket.

ROGO
Baby, you look great. You're going to knock 'em dead tonight.

LINDA
Don't give me that crap. That bunch of creeps at our table think I'm a tramp.

ROGO
What makes you say that? Somebody say something to you? Who said it? I'll bust his goddamn jaw. That preacher? He say something?

Cont.

38 Cont. 38 Cont.

LINDA
Nobody said anything. I can tell the way they look at me -- like I'm dirt.

ROGO
Well, you come on and we'll show 'em what a real great broad ought to look like.

LINDA
You really think I look okay?

ROGO
Great.

39 INT. THE BRIDGE - NIGHT (PROCESS - STOCK PLATE) 39

The first officer is in command. He strolls from the bridge windows past the helmsman, glances at the course, moves on to where the radar man sits watching his screen. The screen is clear. The first climbs into the captain's chair and lights his pipe.

40 INT. POSEIDON DINING ROOM - NIGHT 40

This scene is mute except for music. The elegant old dining salon has, with the calming of the sea, gained a few more customers for dinner than it had for lunch. Each table displays a centerpiece of bright flowers, the silver and glassware gleam, the stewards are swift and deft and the guests are arrayed in handsome evening clothes.

The camera brings Mike and Linda Rogo down the grand staircase, pulls back to reveal the splendor of the scene. We see the Rogos arrive at the group table where the men rise politely. We note that all of our principals are present in the room.

We also note that a young ship's officer, KYRENOS, is among those at the group table.

The camera moves on to observe the captain's table where our stout captain is presiding over twelve invited guests. Slowly the camera closes on the smiling, chatting captain. We see a tiny green light flash from a small box at his elbow. He reaches under the table and brings a phone to his ear. He listens for a moment, hangs the phone up, rises, bows and makes a smiling excuse. He walks slowly through the dining room, pausing once at our group table to make some pleasant comment to Scott and company, and eases on to the staircase. He climbs the stairs and enters the elevator at the top.

41 INT. THE BRIDGE - NIGHT (PROCESS - STOCK PLATE) 41

The first officer, the junior officer and the quartermaster are gathered about the radar man watching the screen.

Tiny flecks are appearing and disappearing in the lower quarter of the screen.

In a few moments the captain enters and the group at the screen make way for him to view the instrument.

FIRST OFFICER
It appears to be an approaching squall, Captain, but the barometer reads fair.

THE CAPTAIN
What is the speed of the approach?

RADARMAN
Forty knots, sir, about.

THE CAPTAIN
Have you set a lookout?

FIRST OFFICER
Aye, sir.

The captain goes to the intercom box and flips a switch.

THE CAPTAIN
(into box)
Mast. What can you see?

LOOKOUT'S VOICE
(o.s.; from intercom)
Nothing, sir. Horizon's clear.

The captain closes the intercom switch.

THE CAPTAIN
There is something defective in the instrument.

RADARMAN
Sir, I've checked it out.

THE CAPTAIN
Check it out again. I'm going back to the dining salon.

Cont.

41 Cont. 41 Cont.

He starts for the hatchway. A light flashes on the bank of intercom switches. The captain pauses. The first officer hurries to the bank and opens a switch.

FIRST OFFICER
What is it, mast?

LOOKOUT'S VOICE
(o.s.; from intercom)
To the southwest. You can see it.
I never seen nothing like it.

The first officer grabs a pair of binoculars and rushes to the windows.

THE CAPTAIN
What is it?

42 EXT. THE TIDAL WAVE - NIGHT (MINIATURE) 42

as it heaves its great bulk across the calm sea.

43 INT. THE BRIDGE - NIGHT (PROCESS - STOCK PLATE) 43

FIRST OFFICER
Hard right rudder. Stop starboard engines.

The junior officer leaps to the engine room signals and the helmsman spins his wheel.

THE CAPTAIN
What are you doing?

FIRST OFFICER
(calmly)
Bringing her bow around, sir, if I can do it in time. Tidal wave, sir.

The captain lunges toward the first and seizes the binoculars.

44 EXT. POSEIDON AT SEA AND TIDAL WAVE - NIGHT (MINIATURE) 44

She is turning toward the onrushing tidal wave.

45 INT. THE DINING SALON - NIGHT 45

The deck slants as the ship turns. At the group table our principals note the slant of the deck.

Cont.

45 Cont. 45 Cont.

SCOTT
We're turning.

KYRENOS
(he rises, alarmed)
Yes. We are turning very fast.

The glassware and silver chatter as the old ship trembles in her extremity.

46 INT. THE BRIDGE - NIGHT (PROCESS - STOCK PLATE) 46

The captain is shouting into the intercom.

THE CAPTAIN
(in German)
Open the throttles. Open the throttles.

47 EXT. POSEIDON AND TIDAL WAVE - NIGHT (MINIATURE) 47

The ship is not fully turned toward the wave when she is caught on its slope. She rises on the mountainous wave.

48 INT. SECTION OF DINING ROOM - NIGHT (ROCKER SET) 48

The deck slants heavily as the ship rises on the wave. Silver and china slide off the tables and the diners brace themselves against the roll.

49 EXT. POSEIDON AND TIDAL WAVE - NIGHT (MINIATURE) 49

The gallant old vessel reaches the crest of the wave and topples over into the terrible depth of the trough behind the wave. Her portside propellers rise spinning from the sea.

50 INT. SECTION OF DINING ROOM - NIGHT (ROCKER SET) 50

The deck has reversed its slant and is rising with terrifying swiftness. Women are screaming, people falling from their chairs, chairs tumbling. Scott's arm goes about Miss Kinsale. Linda Rogo is screaming, her husband holding her. Manny Rosen throws himself across the table to seize his wife. The Raimondis are clutching each other as they slip from their chairs.

51 EXT. POSEIDON AND TIDAL WAVE - NIGHT (MINIATURE) 51

As she goes down into the trough on her side her funnels catch the sea and she turns over, her keel rolling up to shine in the moonlight like the wet back of some improbable leviathan.

52 EXT. POSEIDON - UNDER THE SEA - NIGHT (MINIATURE) 52

The superstructure of the ship swings as the ship rolls in the troughs above. Flame belches from her stacks as her boilers explode and machinery and debris are blasted into the foaming green depths.

53 EXT. POSEIDON HULL AND KEEL - NIGHT (MINIATURE) 53

The huge bottom wallows in the surging troughs and the propellers become still.

54 INT. POSEIDON DINING SALON - (CAPSIZED) - NIGHT 54

It is in total darkness and from the darkness come the cries of the injured and the terrified, a Dantean cacophony of the doomed. Children are weeping, wounded are moaning, and above all a woman screams incessantly.

A cigarette lighter flares and illuminates the face of the screaming woman -- Linda Rogo. A big hand covers her mouth and Rogo's face, the lighter in his other hand, looms from the blackness.

ROGO
I'm here, baby. Mike's here, baby.

Her arms go frantically about his neck and her screams become hysterical sobs. The cigarette lighter goes out. Voices come from other points in the darkness.

ANNA'S VOICE
Marc -- Marc --

MARC'S VOICE
Here, Anna. Are you all right?

MANNY'S VOICE
Belle? Where are you, Belle?

ANNA'S VOICE
Suzanne? Where is Suzanne?

SUZANNE'S VOICE
(she's crying)
Mother!

MANNY'S VOICE
Belle?

BELLE'S VOICE
I'm here, Manny.

Cont.

54 Cont. 54 Cont.

MARC'S VOICE
Suzanne, where are you?

Here and there in the darkness a match or a lighter flares -- and then, very slowly, the floor of the salon which was the glass ceiling begins to glow dimly as its bulbs cut in on emergency batteries. It does not ever reach its customary brightness but gradually it illuminates the salon.

Overhead the tables remain bolted to the deck with tablecloths hanging down from some of them. The dead, dying and the injured lie on the glowing ceiling among tumbled chairs and dining debris. It is a weird and terrible scene.

As the light slowly increases:

55 SCOTT 55

He is bending over Mary Kinsale where she sits, her back against the bulkhead.

SCOTT
Mary, are you hurt?

MISS KINSALE
I don't know. I don't think so.

SCOTT
Move your legs.

56 ANNA 56

She finds Suzanne and gathers her into her arms.

ANNA
Suzanne, thank God ---

Marc finds them and the family huddles fearfully together.

SUZANNE
Oh, Papa, what happened?

MARC
There, Suzanne, there. We're not hurt, child.

57 BELLE AND MANNY 57

Manny crawls to where Belle is lying.

BELLE
Are you all right, Manny?

MANNY
I'm all right. Are you hurt?

BELLE
I hit my head. I'm dizzy. No, just let me stay here a minute.

He rips off his jacket and pillows her head with it.

58 MARTIN AND KYRENOS 58

Martin is helping the young officer to his feet. Blood streams down Kyrenos' face, spattering on his white uniform.

KYRENOS
I must go to the engine room.

MARTIN
(in panic)
But the ship's turned over. What can we do?

KYRENOS
(starts to leave)
They need me in the engine room.

MARTIN
(grabs him)
Don't you hear me? You're an officer! Tell us what to do.

KYRENOS
Yes. Yes. You must go to the life-boat stations. Please go to your lifeboat stations.

He is trying to break Martin's grasp on his arm.

MARTIN
(shouting)
The ship's turned over, man, it's turned over! Help us.

Cont.

58 Cont. 58 Cont.

Kyrenos breaks away and staggers toward the upside down grand staircase where he steps off into the yawning stairwell. Martin runs after him and falls to his knees to peer with horror down into a:

A-58 INT. INVERTED STAIRWELL OF DINING SALON - (CAPSIZED) - P.O.V. SHOT - NIGHT A-58

Black pool of water and oil where Kyrenos is struggling. In a moment the man slips beneath the surface and a great bubble bursts upward, regurgitating Kyrenos' body and sucking it down again.

B-58 BACK TO MARTIN B-58

Martin throws himself on the lighted ceiling, hiding his face from all the horror about him.

Now above the sobbing, moaning and piteous cries for help a voice rises.

SCOTT'S VOICE
Our Father, Lord God of Heaven and earth we are at Your mercy.

59 SCOTT AND MISS KINSALE 59

The minister is kneeling on the glowing ceiling, arms spread wide, his face turned upward. Miss Kinsale is kneeling beside him.

SCOTT
-- You have seen fit to try us. We shall not fail you.

MISS KINSALE
Amen, help us.

SCOTT
No. We ask nothing of You, Lord God, but that we shall be strong to meet the challenge You have set us --

MISS KINSALE
-- We abide by Thy will --

SCOTT
-- We shall not be found wanting, Lord God. We shall fight to live for You.

60 QUICK SHOTS OF OTHER PRINCIPALS 60

As their attention is drawn to Scott's voice. The Raimondis, the Rosens, Belle sitting up now with Manny supporting her -- Martin peeking at Scott from through his fingers -- Rogo and tearful Linda.

61 ANOTHER ANGLE 61

Scott moves to the Raimondis.

SCOTT
Your family all right?

MARC
Yes, I don't know how but we are.

SCOTT
Those of us on this side of the room
didn't have far to fall.

Scott moves on to Manny and Belle. Manny has gotten Belle into a chair.

SCOTT
Is your wife hurt badly?

MANNY
I don't know.

BELLE
I got a bump on my head.

SCOTT
Let me see.

He examines Belle's head.

SCOTT
I think you're all right, Mrs. Rosen.

BELLE
That's what I said. I just got a bump.

Scott swings around to Rogo and Linda.

SCOTT
All right here?

Cont.

61 Cont.

61 Cont.

ROGO
Yeah, okay, I guess.

SCOTT
We've got to try to do something for the injured. You've been trained in first aid.

ROGO
Sure.

He tries to disentangle himself from Linda's clutching arms.

LINDA
No, no, no. I'm not going to be left here. Don't you leave me here, goddamn you.

ROGO
I just want to help the minister, baby.

LINDA
No, no, no, no, goddamn it, no.

ROGO
I guess I better stay with my wife.

Scott moves angrily away.

62 ANOTHER ANGLE 62

A very young and dazed ship's OFFICER, his white uniform a mess from spilled food and one arm dangling uselessly comes wandering like a ghost across the lighted ceiling saying over and over:

THE YOUNG OFFICER
(an accent)
Everyone remain where you are, please. The Captain will tell you what to do, please.

He drifts aimlessly on about the salon repeating his sing-song conviction that the captain will succor all.

63 EXT. POSEIDON AT SEA - (CAPSIZED) - NIGHT (MINIATURE) 63

The massive bottom of the ship rolls gently in the calming sea, and as she rolls the propellers swing feebly.

64 INT. SERVICE PASSAGEWAY AND RED FIRE DOOR - (CAPSIZED) - NIGHT 64

The steward, Acres, is dragging himself along a wide service passageway whose deck was its ceiling. Pipe lines thread the deck and one or two light bulbs flicker dimly.

Acres reaches the hatchway which looks out over the upside down dining salon. From his point of view in a Down Shot we can see people moving about on the lighted ceiling of the room.

ACRES
(calling)
Dr. Scott, sir.

65 BELOW IN SALON 65

Working with Mary Kinsale bandaging the leg of a fellow passenger with bandages made from table linen, Scott hears Acres and tries to locate the voice.

ACRES' VOICE
(o.s.)
Dr. Scott, sir. Up here, sir. It's Acres, sir.

66 ACRES' P.O.V. 66

Scott comes quickly to stand directly below, looking up at Acres.

SCOTT
Are you all right, Acres?

67 SCOTT'S P.O.V. AND SUBSEQUENT INTERCUTS 67

At three decks height above nothing can be seen of Acres but his head thrusting out from the hatchway.

ACRES
I'm afraid I've got a broken leg, sir.

SCOTT
Is anyone with you?

Cont.

67 Cont. 67 Cont.

Martin joins Scott.

ACRES
No sir. I was the only one in the passage when she capsized, sir. I think you all ought to try to get up here if you can, sir. Emergency batteries for all those lights down there won't hold up very long. We're apt to have light for awhile longer in the passageways.

MARTIN
Is someone coming to help us?

ACRES
Well, sir, I don't know what to tell you, sir. I don't know if there's anybody alive but us.

SCOTT
How long will she float this way?

ACRES
I don't know, sir. I guess she could dive any minute.

SCOTT
But I know her bunkers were half empty. Won't the air in them keep us up?

ACRES
I would hope so, sir, but I couldn't say for how long.

Scott and Martin go quickly to where Mary Kinsale is on her knees trying to make an injured woman comfortable. Beyond her Marc, Anna and Suzanne are also trying to help the injured. Scott kneels beside Mary Kinsale. The injured woman's eyes are closed and she is mumbling incoherently. Suddenly, her lips stop moving and her eyes open widely to stare into nothing.

MISS KINSALE
(a little cry)
Oh, no.

Cont.

67 Cont.1

67 Cont.1

SCOTT
(softly)
Heavenly Father, receive this soul into Thy keeping and render unto it the peace we all seek. Amen.

He closes the woman's eyes.

SCOTT
Marc, bring your family. Come on, Mary, Jim.

They follow Scott across the lighted ceiling to where Linda and Rogo are with the Rosens.

Scott moves to the inverted stairwell and looks at the bubbling water.

68 HIS P.O.V. 68

Even as he watches the water we see it creep higher on the wall of the stairs.

69 SCOTT 69

He reacts to the danger of the rising water and returns to the other people.

SCOTT
All right, my friends, it's time to go now.

ROGO
Go where?

SCOTT
Up. We've got to reach the skin of the ship. If rescue comes it has to come through that skin.

BELLE
Manny, I don't know what he's talking about.

MANNY
The bottom, the keel of the ship.

Cont.

69 Cont.

SCOTT
We can signal to rescuers, beat on the inside of the hull, you understand?

MARC
What of these other people, Frank?

SCOTT
Some of them are quite able to go with us. As for the dead, they're in God's hands.

MARC
But we can't just leave the people who are injured.

SCOTT
We can because we can't take them with us.

ANNA
But it's not human to leave people who are crippled. We can't do that.

SCOTT
It's brave of you to want to stay but it's stupid, Anna. God doesn't reward stupid courage. He expects you to fight for survival. This room is a trap. The water is rising in that stairwell.

MARTIN
The ship will sink before we ever get to the keel.

SCOTT
No, it won't. I've made a promise to God. It can't be ignored.

ANNA
Do you really believe that?

MISS KINSALE
Of course he believes it.

Cont.

69 Cont.1

ROGO
I don't believe in God or you either, preacher.

SCOTT
Good. Then you know there's no one to help you but yourself.

LINDA
(to Rogo)
You bastard, you took me on a boat that's going to sink. You're going to let me drown --

She begins to scream and strike at Rogo's face. He seizes her hands.

ROGO
(through her screams)
Baby, baby, I'm not going to let you drown.

He cannot silence her. Suddenly, he draws back one big hand and smashes her across the face with it. He deftly catches her before she falls. She stares up at him in vacant shock.

ROGO
You won't drown, baby. Mike's going to save you.

ANNA
Good for you, Mr. Rogo. You should have done that a long time ago.

ROGO
Screw you, lady. What do you know about it?

MARC
Now just a minute, Rogo --

ROGO
(cutting him short)
You tend to your family, and leave me to mine.

SCOTT
Lord, forgive us the obstacle of our own foolish natures.

69 Cont.2

69 Cont.2

ROGO
And I don't need you to pray for me, either.

SCOTT
(grins at Rogo)
But I need you, Mike -- to help me stand that Christmas tree up against the bulkhead. We're going to climb it.

Scott strides quickly to where the long, stout, aluminum tree lies crashed among chairs. He seizes its top and begins to drag it toward the bulkhead in which Acres' hatchway opens three decks above.

One by one the other men follow to help Scott, Rogo last, glowering, sulking.

70 ACRES 70

We look over him down into the salon. Scott and his companions are dragging the tree across the lighted ceiling. They reach a point below Acres.

SCOTT
(calling up)
Acres?

ACRES
I'm still here, sir.

SCOTT
We're going to lift this tree. Think you can anchor it for us up there?

ACRES
I'll try, sir.

71 WITH SCOTT AND COMPANIONS 71

SCOTT
Mike, will you buck this with me?

Rogo joins him at the base of the tree and the two big men heave it up onto their shoulders.

SCOTT
Now, Marc, you and your team walk it up for us.

Cont.

71 Cont. 71 Cont.

Scott and Rogo move forward with the heavy burden while the others, under its branches, walk it up against the bulkhead. It is not easy. The tree is heavy and cumbersome.

SCOTT
Piece of cake, boys, piece of cake. Up we go.

Anna, Suzanne, Linda and Miss Kinsale have moved out to watch the struggle. Belle Rosen has remained lumpishly in a chair, gloomily observing the rise of the tree.

In another section of the dining salon a small group of uninjured people dumbly watch the raising of the tree. Near them the dazed young ship's officer sits in a chair staring into space.

72 ACRES 72

He is reaching down and grasps the tip of the tree, helps to bring it over the edge of the hatchway.

SCOTT
Far enough, Acres?

ACRES
I think so, sir. But I'll need some help to hold it.

73 SCOTT AND COMPANIONS BELOW 73

SCOTT
Jim, you're the lightest. Skin up there and help Acres.

Martin slowly removes his dinner jacket, eyeing the tree with fear.

MARTIN
I don't know about this. That's pretty high --

SUZANNE
I'm the lightest. I'll go.

She quickly steps out of her evening dress and, clad in her short slip, she goes nimbly into the tree, climbing from one metal branch to the other.

Cont.

73 Cont. 73 Cont.

MARC
Be careful, Suzanne!

SUZANNE
It's easy.

74 WITH ACRES 74

Suzanne arrives from below.

ACRES
Very good, Miss Suzanne. Now if you'll just help me here.

Together they hold the tree firmly against the hatch sill.

SUZANNE
(calling)
You're next, Mr. Martin.

75 CLOSE SHOT - MARTIN 75

Looking up at Suzanne he nods doubtfully and gingerly crawls into the branches of the tree.

76 ANOTHER ANGLE 76

Scott and the others as they watch Martin.

SCOTT
I'd suggest you ladies follow Suzanne's example. Those long gowns could be dangerous.

MISS KINSALE
Yes, of course.

Without hesitation she undoes the fastenings of her dress and lets it fall. She is clothed in a modest slip.

ANNA
My zipper, Marc.

Marc unzips Anna's see-through lace dress and she removes it, leaving her now clad in the body stocking.

Cont.

76 Cont.

76 Cont.

LINDA
(to Scott)
I'm not going to strip for anybody! You just want to see me with my clothes off! I know your kind, preach on Sunday and ball all week.

Her answer is Rogo. With one powerful lightning movement, he rips her gown from her body. She wears only panty-hose and bra.

ROGO
Baby, you couldn't climb in that sausage skin.

LINDA
I'm ashamed, everybody looking at me.

ROGO
Nobody's looking at you. Not even me.

And indeed no one is. One by one the women and men are climbing into the tree.

Scott has crossed to where Belle is still sitting. Manny is with her.

SCOTT
We're waiting on you, Mrs. Rosen.

MANNY
She won't go.

BELLE
I'm a fat old woman. I can't climb that tree. You go on, Manny. I'm just going to be a dead weight on everybody. You go, Manny.

MANNY
I won't leave you, Mamma.

BELLE
Please, Manny. I can't do it.

SCOTT
We'll help you, Mrs. Rosen.

Cont.

76 Cont.1

BELLE
No. It's no use. I know. Look at me. Just look at me.

MANNY
I'll stay with my wife, Dr. Scott.

SCOTT
Hasn't the history of your people for the last five thousand years taught you not to give up? If it hasn't then you deserve to be lost.

Abruptly he walks away from them and across the ceiling to where the other group of passengers are huddled together.

SCOTT
Well, you can see what we're doing. Are you coming with us?

THE YOUNG OFFICER
Remain where you are, please. The Captain will tell you what to do, please.

MALE PASSENGER
(with a German accent)
But the officer says we must remain here.

SCOTT
The officer's just a boy and he has a head injury. He doesn't know what he's saying.

THE YOUNG OFFICER
Remain where you are, please. The Captain will tell you what to do, please.

MALE PASSENGER
(stubbornly)
We must obey the officer. If there has been an accident we must do as the officer tells us. We must wait here.

The faces of the other passengers are blankly white. They stare at Scott with eyes that are glassy with shock and fright.

Cont.

76 Cont.2

He searches for some rational response among the people and finds none. He leaves them and hurries toward the Christmas tree. Manny and Belle are waiting at its base and Belle has shed her evening dress. She bulges from every seam in her short slip.

BELLE
Okay, you smart-alec. Let's see you get me up this tree.

SCOTT
A piece of cake, Mrs. Rosen.

MANNY
How'll we do it?

SCOTT
You start up first, Mr. Rosen. I'll follow your wife.

Manny pushes into the branches and starts climbing.

MANNY
Come on, Belle.

SCOTT
Now, Mrs. Rosen.

BELLE
If I fall you're going to catch me, huh? That'll be some catch.

SCOTT
I'll catch you.

She looks wonderingly up into his face.

BELLE
Huh. Maybe you could at that.

She shoves her way into the branches and finds a foothold -- and thus begins the first of Belle Rosen's struggles to do the impossible.

77 INT. SERVICE PASSAGEWAY AND RED FIRE DOOR - (CAPSIZED) - NIGHT 77

The camera is placed to shoot toward the hatchway where our principals are gathered about the tip of the tree. Manny arrives from below and turns to anxiously watch his wife's progress.

78 IN THE CHRISTMAS TREE 78

Belle is nearing the hatchway where Manny and Marc are now reaching down to help her. Her face is wet and she is panting.

MANNY
Just a little higher, Mamma. Come on, Mamma.

BELLE
I can't, Manny. I can't get there.

Beneath her the minister sets his shoulder under Belle's broad bottom and lifts her. Marc and Manny pull Belle over the edge of the hatchway where she lies exhausted on the pipes of the passageway's ceiling. Manny comforts her.

MANNY
You made it, Mamma. You're all right now.

Scott swings over the edge of the hatchway and looks into scared faces of those waiting there for him.

ROGO
Okay, what do we do now, preacher?

SCOTT
We keep going.

ROGO
Yeah. But there's only one way and that's through that fire door at the end.

79 THEIR P.O.V. 79

The end of the passage is closed by a red, steel fire door.

80 SCOTT AND COMPANIONS 80

as they view the fire door.

ACRES
It leads through the kitchens, sir, but the stoves blew up and there'll be fire in there. If you open it it'll spread into the passageway.

SCOTT
Are the kitchens sealed?

Cont.

80 Cont.

80 Cont.

ACRES
They're supposed to be, sir. The automatic door worked on this side but I can't be sure the one on the other side did.

SCOTT
If it did the fire'll be smothered, won't it?

ACRES
That's the theory, sir.

SCOTT
Well, we have to risk it.

He starts down the passageway but Rogo grabs his arm.

ROGO
Listen, I know what a flash fire is. It'll make cinders out of us in thirty seconds.

LINDA
Don't let him open it, Mike. Oh, God, I don't want to burn up.

MARC
Frank, we'd better wait for help to come to us.

SCOTT
If the ship is on fire beyond that door we can't get out and help can't come to us. There's only one way to find out, isn't there?

ROGO
(after a moment)
Go ahead. Open the goddamned door.

He steps aside.

LINDA
No, no. I'm going to climb back down.

Rogo stops her.

Cont.

80 Cont.1

ROGO
You want me to hit you again? Look at your face now. It's all swole up.

While the others wait, riveted by fear, Scott works his way along the pipe and conduits on the ceiling of the fire door. He touches it with the palm of his hand and finds it hot. He scoops up a serving cloth from where it lies with a fallen tray of food and pads his hand against the heat. Now he trips the automatic door spring and slides the door open. Smoke billows out but there is no flame behind it.

81 INT. KITCHENS (CAPSIZED) - NIGHT 81

Scott steps into the smoky chambers. A flame from one of the stoves which hang upside down in the long, divided room lights his way. Charred bodies lie everywhere, some draped in grisly lumps on the china racks below the preparation tables. Scott covers his face with the serving cloth and picks his way to the far end of the chamber where he flings open the fire door to reveal another upside down passageway lighted by a row of dim bulbs in its flooring. At the far end is in inverted companion-way.

82 INT. SERVICE PASSAGEWAY AND RED FIRE DOOR (CAPSIZED) - NIGHT 82

The people here peer through the smoke from which Scott's tall figure presently looms.

SCOTT
We're going through. I suggest you don't look at anything except where you place your feet. Marc, you lead them. I'll bring Acres.

ACRES
Oh, no sir, Dr. Scott. Send some-body back for me with a stretcher.

SCOTT
We need you to guide us, Acres.

As the others string out through the smoke toward the kitchens, Scott bends and scoops Acres up into his arms. Anna is the last of the passengers to go and she witnesses what Scott now does.

With Acres in his arms he steps to the hatchway and kicks the tree away from its rest. It crashes down into the dining salon.

Cont.

82 Cont. 82 Cont.

ANNA
No. Why did you do that? Those other people --

SCOTT
They won't try to save themselves.

ANNA
But they might.

SCOTT
If they do, they know how to go about it.

He stalks off with Acres. Anna follows in shocked wonder at this strange man.

83 INT. PASSAGEWAY AND COMPANIONWAY BEYOND KITCHENS (CAPSIZED) - NIGHT 83

The first to emerge from the smoking kitchens is Marc. Suzanne comes next, tears streaming. Martin is next with horror-stricken face. Now Belle and Manny and Miss Kinsale, their eyes burning with smoke and shock.

BELLE
Oh, those poor men, Manny -- those poor burned men. Can't we do something, Manny? Can't we do something?

MANNY
What, Mamma, what can we do?

Rogo, carrying Linda, appears from the smoke.

LINDA
Oh, god, the stink. I can't stand the stink. I want out of here. Get me out of here.

ROGO
I'll get you out, kid.

Anna appears next and finally the minister with Acres. They all stumble along the passageway to the end where the upside down companionway confronts them.

Cont.

83 Cont.

83 Cont.

MISS KINSALE
What are we going to do, Dr. Scott? There's no way out. It's all upside down.

Despite having seen the upside down grand staircase in the dining salon our adventurers are not prepared for the problem of trying to ascend an inverted flight of steps and they stare at the companionway in frightened confusion.

It is a nightmarish reversal of the ordinary. The brassbound vinyl-covered steps hang from the ceiling and where the steps should be there is a long, precipitous slope of painted steel with lighted panels set in flush. There is, quite simply, no way to ascend. The handrails are above the slope and beyond the reach of any except the tallest man and there seems to be no way that they could help even him to climb the slope.

Scott lowers Acres, resting the crippled man's back against the bulkhead.

Acres groans with pain.

SCOTT
We'll put a splint on that leg as soon as we find something to do it with.

ACRES
Thank you, sir, I can stand it, sir.

SCOTT
Good man.

Scott moves to study the companionway.

SCOTT
(he calls)
Anyone up there? Hello? Hello, up there? Can you hear me? Hello?

There is no answer.

ROGO
What does God do for us now, Scott?

SCOTT
You still don't understand, Mike. God doesn't do anything for us. We do it for Him. Acres, we're going to need a length of rope.

Cont.

83 Cont.1

ACRES
You won't find any on this deck, sir, but there's a damage control locker up there, sir, right by the companionway. There ought to be a coil in that.

ROGO
Great. That's real handy.

SUZANNE
Dr. Scott, if you'll lift me to one of those rails I'll try to climb it.

ANNA
Oh, no you won't.

MARC
You're not strong enough for that, Suzanne.

SCOTT
But she's not afraid to try, are you, Suzanne? The rest of you please make a note of that.
(Scott is removing his shoes and socks)
All that's left of the world to us is upside down. If we stop expecting everything to behave as though it were rightside up things wouldn't seem so difficult anymore.

MANNY
All our lives we been walking on our feet. You want us to think of walking on our heads?

BELLE
I couldn't even get up that thing on my bottom.

SCOTT
Don't be too sure of that, Mrs. Rosen. Marc, toss my shoes up to me when I reach the top.

Cont.

83 Cont.2 83 Cont.2

Scott seizes the railings above his head and, very simply, with his bare feet gripping the slick surface of the companionway ceiling, proceeds to walk backwards up the steep slope.

MISS KINSALE
How perfectly ingenious.

ROGO
Yeah. Maybe.

84 INT. SECOND PASSAGEWAY AND CLOSET (CAPSIZED) 84

Scott arrives from below into the upside down deck of the ship. The companionway opens into the end of a passageway. While lights are glowing in the ceiling about the companionway the passage lies in darkness.

The body of a man is lying near the entrance of the companionway. Scott stoops beside him to see if life remains -- finds none.

Now Scott goes to a locker which hangs overhead against a bulkhead. He unsnaps its lock and steps back. Tools, boxes and a coil of rope tumble from the locker. He hooks the coil over his shoulder and inspects the rest of the damage control equipment. One long box reads FIRST AID -- and he also finds a waterproofed flashlight. He tests the light and thrusts it into his pocket.

MARC'S VOICE
(o.s.)
Frank? Frank?

MISS KINSALE'S VOICE
(o.s.)
Dr. Scott?

SCOTT
Okay, here.

He moves to the companionway and uncoils the line. He binds one end of it to the steel railing fixture and tosses the coil down the companionway.

SCOTT
I'll need two men up here first. Marc, you and Mike.

85 INT. PASSAGEWAY AND COMPANIONWAY BEYOND KITCHENS (CAPSIZED) - NIGHT 85

Marc throws Scott's shoes up to him, grasps the rope and begins to pull himself hand over hand up the incline toward Scott. Rogo moves to follow Marc.

LINDA
No, you don't. You're not leaving me alone down here with these people. You let somebody else go.

ROGO
Baby, I'm going to pull you up.

ANNA
Can't you try to control yourself, Mrs. Rogo?

ROGO
There you go again, lady. I'll handle my wife. Stay out of it.

LINDA
She hates me. She thinks I'm a whore. She thinks I'm filth.

MISS KINSALE
Mrs. Rogo, no one cares what anyone else is or isn't. We're just all desperate people. Can't you see that?

SCOTT
Mike, we need you.

LINDA
Who's that goddamned lousy psalm singer to give you orders? What are you taking orders from him for?

Rogo grasps her face between his two big hands.

ROGO
Baby, baby, I'll pull you up first.

LINDA
You promise?

ROGO
Sure, I promise.

85 Cont. 85 Cont.

He seizes the line and goes up hand over hand. When he reaches Scott:

ROGO
My wife first, preacher. She's scared without me.

Scott studies him for a moment.

ROGO
I don't give a damn what you think. My wife first.

SCOTT
Jimmy, tie the end of the rope under Mrs. Rogo's arms.

Below, Martin starts to put the rope about Linda. She snatches it from him. As she ties it about herself:

LINDA
Nobody touches my body but my husband. I'm a decent woman and don't you forget it. None of you -- don't you forget it.

SCOTT
Hold on to the rope and try to walk up as we pull.

LINDA
Don't you let me fall, Mike. Mike? Mike?

ROGO
(as they tug her up the incline)
I won't let you fall, baby.

DISSOLVE TO:

86 BELLE ROSEN - LATER 86

On her bottom, a rope about her waist and a rueful look upon her face she is being hauled backward up the slick slope of the ceiling by Scott and Martin. Only Manny now remains at the foot of the companionway watching his wife being pulled upward. He is suppressing a grin.

Cont.

86 Cont.

86 Cont.

BELLE
Don't you make any jokes, Manny.

MANNY
I wouldn't think of it, Mamma.

87 INT. SECOND PASSAGEWAY AND CLOSET (CAPSIZED) 87

Rogo is binding splints from the first aid box onto Acres' leg as Belle is being brought up from below. The others are huddled miserably about Acres and Rogo. Marc is not present.

Belle arrives and is helped to her feet. Scott unties the rope.

SCOTT
(he whispers in her ear)
Thought you couldn't do it on your bottom, huh?

BELLE
Okay, you whizz kid, you win the prize. But everybody's going to get pretty tired pulling me along with 'em. You'll see.

SCOTT
All right, we'll see.

He tosses the end of the line down to Manny.

SCOTT
Tie on, Manny.

88 ANGLE ON ROGO AND ACRES 88

Rogo is finishing the job on Acres' leg.

ROGO
Feel better, Acres?

ACRES
Much better, sir. You're something of a doctor, sir.

ROGO
Any cop is.

89 INT. PASSAGEWAY AND COMPANIONWAY BEYOND KITCHENS (CAPSIZED) - WITH MANNY 89

At the bottom of the companionway he has tied the line about his waist.

MANNY
Okay, up there.

As he starts up the slick ceiling he looks back down into the passageway. Water is washing out of the smoking kitchen, creeping along the inverted ceiling of the passageway.

90 INT. SECOND PASSAGEWAY AND CLOSET - (CAPSIZED) - SCOTT AND MARTIN 90

They bring Manny up from below. Scott unties the rope at Manny's waist.

MANNY
(a whisper)
There's water down there.

Scott registers the information with a barely perceptible nod.

91 ANGLE ON PASSAGEWAY 91

Marc appears from the darkness with the lighted flashlight in his hand.

MARC
Frank! There's no way through to the next stairway. The passage is blocked by some great piece of machinery.

92 ANGLE ON SCOTT AND THE OTHERS 92

as they take this stunning information from Marc. Scott wheels and stoops beside Acres.

SCOTT
Acres, I'm depending on you.

ACRES
Well, sir, the service elevator shafts are just a few feet down the passage but what good's an elevator shaft without an elevator.

SCOTT
We won't know that until we look at it.

Cont.

92 Cont. 92 Cont.

He begins to coil the rope over his shoulder.

ACRES
There's another way, sir. The ventilating ducts. That hatchway there.

Scott moves to the indicated closed door. It has no knob or latch and can be opened only with a key. Near it is a fire ax in a glassed-in box on the bulkhead. Scott kicks the glass in, removes the ax and jams the blade in the crack of the door. With a twist and jerk he snaps the door open.

The door opens upon a small closet in which there are some electrical switches and meters and between them a panel door about two feet by three feet in size. Scott slides the panel open and looks into the dark space behind it with the flashlight.

93 INT. FIRST HORIZONTAL AIR SHAFT - HIS P.O.V. 93

The flash beam reveals a long shining tube about three feet high and wide.

94 BACK TO SCOTT 94

He pulls back from the shaft and looks to Acres.

ACRES
If you crawl aft, sir, it'll bring you to the main air duct. There's a ladder in the main duct and you can climb up to Broadway. That's the service deck that runs from stem to stern, sir, and it's where you'll want to get to.

MARTIN
Are you sure it's possible to get through the ducts?

ACRES
I've served on this ship for twenty years, sir. There's not much I don't know about her.

With the big coil of rope over his shoulder Scott slides the ax into his belt so that it rides on his backside. He now stoops and pulls his body into the shaft opening.

95 INT. FIRST HORIZONTAL AIR SHAFT - SCOTT 95

With the flashlight beam making a whirling pattern in the shining tube he begins to crawl. He turns a sharp corner, crawls on and comes upon the vertical main duct.

He throws the beam upward and we can see the projecting rungs of the ladder on the wall of the duct.

He turns the beam downward. Far, far below water reflects the light back.

He backs up a little and squeezes himself about and returns to the sharp angle in the shaft. He flashes the light along the shaft and calls.

SCOTT
Marc?

96 INT. SECOND PASSAGEWAY AT CLOSET - (CAPSIZED) - MARC 96

He is looking into the shaft from the panel door. Scott's light touches his face.

MARC
Yes, Frank?

97 INT. FIRST HORIZONTAL AIR SHAFT - HIS P.O.V. 97

Scott's light at the end of the shaft.

SCOTT'S VOICE
It's clear. Help Acres into the shaft.
I want him with me.

98 INT. SECOND PASSAGEWAY AT CLOSET - (CAPSIZED) 98

Marc comes from the closet.

MARC
Mike, help me with Acres, please.

ACRES
You've got to leave me, Mr. Raimondi.
I can't do anyone any good with this
broken leg. I can't climb ladders.

MISS KINSALE
Dr. Scott will manage, Acres.

Cont.

98 Cont. 98 Cont.

MARTIN
You're the only one who knows the way, Acres.

ROGO
Yeah, we can't do without you.

They get Acres up and help him into the closet. He struggles through the panel door into the shaft.

99 INT. FIRST HORIZONTAL AIR SHAFT 99

Scott's light picks up Acres as the man begins to painfully crawl toward the minister.

100 SCOTT 100

holding the flashlight.

SCOTT
(calling)
All right, the rest of you now.

101 INT. SECOND PASSAGEWAY AT CLOSET - (CAPSIZED) 101

MARC
Suzanne.

Suzanne scrambles through the opening.

MARC
Anna.

LINDA
What about us? How come your family's going first?

MARTIN
Somebody has to go first, Mrs. Rogo.

LINDA
We're going next -- me and my husband.

She pushes through with Mike. They climb into the shaft behind Marc.

BELLE
I better go last. If I get stuck in there I don't want to be in anybody's way.

Cont.

101 Cont. 101 Cont.

MANNY
We'll go last.

Martin crawls into the shaft with Miss Kinsale behind him.

MANNY
Okay, Mamma.

BELLE
No, I'm last.

MANNY
So who's going to push if you're last?

Mournfully, Belle begins to wedge herself into the narrow aperture. Manny puts his shoulder against her wide behind and shoves.

102 INT. FIRST HORIZONTAL AIR SHAFT 102

Belle is struggling into the shaft. Panting, she finally makes it. Manny climbs in after her.

103 SCOTT 103

He is shining the light back down the shaft. Acres has reached him and Suzanne, with her mother and father following, is approaching.

SCOTT
All in?

MANNY'S VOICE
All in.

SCOTT
Now listen to me. I'm going ahead with the light. There's a turn in the shaft. When I make that turn you'll be in darkness back there. Think about it now. Darkness. Total. If you think about it you'll be prepared for it.

He crawls along with Acres following. He turns the bend in the shaft.

104 CLOSE SHOT - LINDA 104

The light goes out. The darkness is total. Terrified, she begins to scream.

105 ANGLE ON ROGO AND LINDA 105

He pushes her from behind and she falls forward on her stomach. He lies upon her, desperately trying to stifle her screams.

ROGO
No, baby. No. Nothing's going to hurt you.

He tries to cover her mouth with his hand, but she fights it away and screams again.

106 SCOTT 106

He hears the bedlam behind him. He quickly thrusts the lighted flashlight into Acres' hand.

SCOTT
Pass it back.

The light goes from Acres to Suzanne, to Anna, to Marc.

107 MARC 107

He is in the bend of the tube. He turns the beam of light back upon Linda and Rogo.

108 ANGLE ON LINDA AND ROGO 108

The light illuminates her racked face and she abruptly stops yelling.

ROGO
We got to keep going, baby. Please, baby.

He lifts his weight from her body and panting, she begins to crawl toward the light.

ROGO
That's my girl -- we're going to make it, baby. Keep going, baby.

DISSOLVE TO:

109 INT. MAIN VERTICAL DUCT AT SECOND HORIZONTAL SHAFT 109

In light which comes from below Acres is laboriously going up the ladder by the strength of his arms, pulling himself up from rung to rung, his

Cont.

109 Cont. 109 Cont.

broken leg dangling. Scott is closely beneath him and in such a position, his arms encasing Acres' thighs, that if Acres should fall Scott's shoulder is there to boost the steward upward.

At this moment they are climbing past the second horizontal shaft which feeds into the main duct.

ACRES
The next duct is ours, sir.

110 INT. MAIN VERTICAL DUCT AT FIRST HORIZONTAL AIR SHAFT - SUZANNE 110

She is in the mouth of the first horizontal shaft. We can see Marc and Anna behind her. Suzanne is shining the flashlight up to illuminate the way for the two men on the ladder above.

111 INT. MAIN VERTICAL DUCT - ACRES AND SCOTT 111

Acres loses his grip on the ladder rungs and slips back but Scott's shoulder blocks his fall.

SCOTT
Rest. I've got you.

Acres hangs panting aginst the ladder.

112 INT. MAIN VERTICAL DUCT AT FIRST HORIZONTAL AIR SHAFT 112

Close shots of the people waiting here in the darkness -- Linda's scared, sulky face -- Rogo's patient, tough face -- Martin's face wet with perspiration, his breath fast with fear.

MARTIN
Why aren't we moving? What's the matter?

ROGO
Hey, up there, what's the matter?

113 SUZANNE 113

looking up the duct.

SUZANNE
(calling back)
They're climbing again.

114 INT. MAIN VERTICAL DUCT AT THIRD HORIZONTAL SHAFT - SCOTT AND ACRES 114

Together they creep higher. They reach a juncture of ducts. A third horizontal shaft leads off the main duct.

ACRES
This is it, sir.

Acres crawls into the shaft and Scott climbs in behind him.

115 INT. AT FIRST HORIZONTAL SHAFT - SUZANNE 115

looking up behind the light.

SUZANNE
They got there.

The word is passed back down the line.

116 INT. AT THIRD HORIZONTAL SHAFT - SCOTT 116

He has uncoiled the rope. He takes a safety turn about a rung in the ladder just above the duct opening and tosses the coil down into the shaft.

117 INT. AT FIRST HORIZONTAL SHAFT - SUZANNE 117

The line falls to swing in front of her.

SCOTT'S VOICE
(o.s.)
Suzanne. Take two turns of the line under your arms and tie it -- a strong knot, mind you.

Suzanne is doing as directed. She gives the flashlight to Anna.

118 INT. AT THIRD HORIZONTAL SHAFT - SCOTT 118

looking down the shaft.

SCOTT
Just a little safety measure in case you should make a bad step on the ladder.

119 INT. AT FIRST HORIZONTAL SHAFT - SUZANNE 119

With the line tied under her arms she steps out upon the ladder and begins to climb. Anna shines the light upon her.

120 INT. AT THIRD HORIZONTAL SHAFT - SCOTT AND SUZANNE 120

As Suzanne climbs in the light Scott skillfully takes in the line around the rung of the ladder. In a few moments she arrives, Scott unties the line from about her body.

SCOTT
Good girl. If your elders down there were as little problem as you, the angels would light our way.

SUZANNE
I guess it's easy enough for me not to be a problem. I haven't lived very long.

Scott takes a moment to appreciate her honest, pretty face in the light which shines up from below.

SCOTT
Scoot along now.

She slides past him to join Acres.

SCOTT
Acres, keep moving to make room for the others.

He drops the rope back into the void.

121 INT. AT FIRST HORIZONTAL SHAFT - MARC AND ANNA 121

Anna holds the light as Marc ties the line about her. Linda and Rogo can be seen behind them.

LINDA
Jesus God, will you hurry up?

MARC
We are hurrying, Mrs. Rogo.

LINDA
I'm not going to suck hind tit anymore, I'll tell you that.

Cont.

121 Cont.

121 Cont.

ANNA
There are some people behind you,
Mrs. Rogo.

LINDA
And let 'em stay there.

ROGO
Okay, okay.

Marc takes the light from Anna and she crawls out to start up the ladder.

122 CLOSEUP - MISS KINSALE

122

in the dark duct.

MISS KINSALE
It might help if we sang a bit.

123 CLOSEUP - MANNY

123

MANNY
Sing? Did she say, sing?

124 CLOSEUP - BELLE

124

BELLE
That's pretty funny, Miss Kinsale.

125 CLOSEUP - MISS KINSALE

125

MISS KINSALE
Well, it's really not at all funny.
A good song does lift one's spirits,
you know.

126 CLOSEUP - LINDA

126

LINDA
What the hell we gonna sing? Roll
Me Over, I Like It Upside Down? Nuts.

127 CLOSEUP - MANNY

127

He begins to laugh.

128 CLOSEUP - ROGO 128

ROGO
(beginning to laugh)
Hey, that's good, kid.
(he sings)
Roll me over, roll me over, I like it upside down.

129 QUICK CLOSEUPS - MANNY, BELLE, MARTIN, MARC AND MISS KINSALE 129

The laughter is contagious among them as Rogo continues to sing. It borders upon hysteria but is nonetheless real laughter.

130 CLOSEUP - LINDA 130

Realizing that she has made a good joke, pleased with herself and the attention given to her, even she laughs.

131 INT. AT THIRD HORIZONTAL SHAFT - SCOTT 131

In the light shining up from below he is helping Anna into the duct beside him and begins to untie the rope from her body. His hands are close to her breasts and she is suddenly acutely conscious of being close to him in the narrow shaft. The sounds of laughter come from below.

SCOTT
(he grins at Anna)
That's God at work down there, Anna. He puts in an appearance when you least expect him. Now can you slip by me?

She scoots back into the duct past his sinewy, outstretched body, aware that her body is brushing against his. She is frightened of her new reaction to Scott.

132 EXT. POSEIDON AT SEA - (CAPSIZED) - NIGHT 132

Its great, upturned bottom drifts silently in the calm, dark sea.

133 INT. BURNED OUT KITCHEN - (CAPSIZED) 133

Its upside down ceiling is now filled with water.

134 INT. PASSAGEWAY AND COMPANIONWAY BEYOND KITCHEN - (CAPSIZED) 134

Water is now rushing into the passageway from the kitchen.

135 INT. THIRD HORIZONTAL SHAFT AND PANEL DOOR - ACRES 135

With the flashlight in hand he is dragging himself along the duct. He is in great pain. We can see the dark figures of Suzanne, Anna and Marc coming along behind.

He arrives at a panel door in the duct like the one through which they entered two decks below. He slides it open.

ACRES
Somebody else'll have to go through first.

MARC
Let me past. I'll do it.

Marc works his way past his family.

ACRES
(calling)
Dr. Scott, I expect we'll need the ax.

SCOTT'S VOICE
(o.s.)
Passing it up.

We can hear the ax being moved on the metal floor of the duct and in a moment or two it arrives. Marc seizes it and crawls through the open panel. Acres shines the flash into the closet.

136 IN THE CLOSET 136

Marc thrusts the edge of the blade into the crack of the closet door and wrenches it open. Dim light floods in from a passageway.

And the first thing Marc sees is the figure of a man propped up against the opposite bulkhead of the passageway. He is dead, his face a smear of blood, his eyes wide open.

137 INT. BROADWAY - (CAPSIZED) - NIGHT 137

Marc steps into the upside down corridor. It is exceptionally wide for a ship's passage and stretches off fore and aft for the whole length of the huge liner.

Cont.

137 Cont. 137 Cont.

It presents a purgatorial scene to our weary pilgrims who emerge one by one from the closet to join Marc and silently view its tormented distances.

It is lighted by a ragged glimmer of lights in its inverted ceiling. We can see a vast tear in its deck in one direction. The passage is a repository for dead bodies and live bodies -- several hundred of the latter but who seem more dead than alive. They are seated in hapless rows against the bulkheads -- some wander aimlessly -- some drink from wine bottles -- others, the crippled, crawl about without purpose. There is an unintelligible murmur of voices over all and here and there small groups kneel in prayer. Now and then an incongrous laugh is heard and near our good (or bad) companions a man and woman are making slobbery, desperate love among the conduits and debris of the ceiling. No attention whatsoever is paid to the people emerging from the dark closet.

SUZANNE
Oh, Mother, it's terrible. It's awful.

Scott and Manny are the last to arrive supporting Acres between them.

138 CLOSE SHOT - MARTIN 138

Repelled by the ugly scene he backs himself up against the alley wall.

MARTIN
(a whisper)
It's Hades. We're all damned.

139 SCOTT 139

He has heard Martin.

SCOTT
Not unless we damn ourselves. Not unless we despair. Point the way for us, Acres.

ACRES
That way, astern, sir. The only place the ship isn't double-bottomed with oil bunkers is in the propeller shaft tunnels. And you've got to go through the boiler rooms and the engine rooms to get there.

Cont.

139 Cont. 139 Cont.

SCOTT
Let's get started.

ACRES
No, Dr. Scott. I beg you, sir. I can't go any further. I'm in terrible pain.

MANNY
We're not going to leave you now, Acres.

MISS KINSALE
Indeed we're not, Acres.

ACRES
Those engine rooms are going to be upside down just like everything else. I don't know you can even get through. Put me down, sir. Please, sir.

Scott lowers Acres to the deck and allows him to sit against the bulkhead. The steward closes his eyes in exhausted relief.

MARC
We're not going to leave him, Frank.

BELLE
We can't do that, Dr. Scott.

ROGO
I'll carry him by myself if I have to.

SCOTT
We'll let you rest a little, Acres.

140 A P.O.V. 140

The lights in the passageway dim and flicker. A terrible fear runs through the trapped people in its long length. A scream from somewhere starts an aimless but frightening milling in the alleyway.

141 CLOSE SHOT - SCOTT AND ROGO 141

as they register knowledge of the brewing panic. Behind them we see the frightened faces of their companions.

142 A P.O.V. 142

The lights in the passageway cease flickering and rise to a steady glow once again. The panic beast settles uneasily back into its lair. The woman making love in the shallow, dark alcove moans fitfully.

143 SCOTT AND COMPANIONS 143

SCOTT
Do you see what will happen if the lights fail?

ROGO
Yeah. It'll be a crazy house around here.

SCOTT
I'll find the way through to the engine rooms and come back as quickly as I can.

ROGO
You're taking the only light. Suppose you don't come back?

LINDA
Yeah, what're you taking the light for?

Scott tosses the flash to Rogo, turns and strides off with the rope bound about his shoulder and chest, the ax in one hand.

ANNA
But how will he find his way back to us if the lights go out? Dr. Scott! Wait!

But Scott hurries on.

LINDA
You want to be in the dark?

ANNA
(in a fury)
You stupid woman, don't you see he's the only hope we have?

LINDA
Who are you calling stupid?

Cont.

143 Cont.

ROGO
Okay, okay --

MARC
Let's try to be civilized, Anna. Please.

ANNA
Does this look like civilization to you? I want to live and I want my child to live and that man is the only one who thinks or acts. What have you done? Nothing. You're nothing without him. The only thing you know how to do is write a check or call a lawyer --

SUZANNE
Mother!

Anna stops. Marc stands in mute, puzzled shock. Rogo grins. There is a measure of embarrassment among the others.

BELLE
(helping out)
Well, me, I'm hungry.

MANNY
Yeah, I guess we'd better find some food.

ACRES
(pointing)
You'll find pantries with tinned stuff down there in the first passageways, sir.

MANNY
I'll see what I can bring back for everybody.

LINDA
Bring me a steak and french fried potatoes.

BELLE
Don't bring me anything fattening, Manny. I might have to crawl through some more holes.

143 Cont.1

MANNY
You sit down and rest.

Manny moves off down the passage.

BELLE
I don't know what part to rest. Everything aches.

She clumsily eases herself down to sit against the bulkhead.

ROGO
I think we all better take it easy.
Sit down, baby doll.

144 CLOSE SHOT - THE COUPLE IN ALCOVE 144

There is little detail to be seen in the dim light, a tangle of legs and arms and groping hands.

145 MARTIN 145

He is standing against the corner of the alcove staring at the couple on the upside down ceiling.

146 THE COUPLE 146

They get to their feet, the man with a wine bottle in his hand, the woman with her skirt wrinkled up upon her thighs. They stagger off arm in arm down Broadway.

147 MARTIN 147

He watches them go, his face slack and sick.

148 SUZANNE 148

She is sitting against the bulkhead. She wearily closes her eyes. Marc's legs come into the shot. Suzanne looks up.

149 HER P.O.V. 149

Her father is looking down upon them with concern.

MARC
All right, Suzanne?

150 SUZANNE 150

looking up at him.

SUZANNE
I guess so, Papa.

151 MARC 151

We follow him to where he sits beside Anna. Her eyes are closed, her head rested against the bulkhead.

MARC
(quietly)
Why did you attack me? I'm doing the best I can. We all are.

ANNA
What difference does it make?

MARC
Suzanne makes the difference.

ANNA
We're going to die.

MARC
I refuse to believe that.

ANNA
(sarcastically)
You're so strong, Marc.

His brows knit as he looks at her. He doesn't understand the direction she's taking.

ANNA
(her voice rises)
I detest you.

152 SUZANNE 152

She looks quickly toward her mother and father.

153 MARC AND ANNA 153

MARC
(whispering)
Please. What's the matter with you?

Cont.

153 Cont. 153 Cont.

ANNA
(keeping her
voice low)
Suzanne. A lot you really care about Suzanne. She's a window dressing to show you off as a father.

MARC
What are you talking about?

Her voice becomes a passionate hiss.

ANNA
Life. Living. I've been wasted. You've wasted me. I've known about you for years. I know what you really like -- it's men's muscles -- biceps, pectoral muscles, leg muscles, thigh muscles -- not a woman's body -- a man's body. Scott! Why, you look at him like a silly girl. You flirt with him. You're disgusting. When we die I don't want you near me or my child.

Marc's face is a knot of whipped flesh for what she has said is true.

154 EXT. POSEIDON - UNDERWATER - (CAPSIZED) - NIGHT - (MINIATURE) 154

The superstructure of the great ship hangs motionless in the dark sea. From somewhere near the inverted bow there is a sudden explosion from internal pressure in the overturned vessel. Flame and debris blast out into the depths.

155 EXT. KEEL OF POSEIDON - (CAPSIZED) - NIGHT - (MINIATURE) 155

The concussion beneath it lifts the ship at its bow.

156 INT. BROADWAY - (CAPSIZED) - A P.O.V. - NIGHT 156

Broadway tilts with its screaming load of humanity -- the lights flicker down its long length -- and go out.

The imprisoned souls in the darkness of this ship which may be sinking, go berserk in their terror of death. We cannot see this so much as we hear it and feel it -- the screams, the curses, the flailing of arms and pounding of feet.

157 ROGO 157

He is against the bulkhead protecting Linda with his body. He flashes his light into the faces of his terrified companions and yells:

ROGO
Stay against the wall! Lie down, cover your heads with your arms!

He is attacked by a dozen, insane clawing hands trying to take the flashlight from him. He lays about him with his clubbed fist. The flashlight goes flying into the air to fall, lighted, upon the deck. It becomes the center of a howling, fighting mass of bodies and we watch its progress as it is kicked and carried and fought over until --

A-157 INT. BROADWAY - AT YAWNING CHASM A-157

The flashlight plunges down into the yawning chasm through the ship, taking with it countless demented human beings.

158 CLOSE SHOTS OF - 158

Miss Kinsale covering her head with her arms, Martin and Marc covering themselves, Anna with Suzanne in her arms, protecting her.

159 CLOSEUP - BELLE 159

BELLE
(yelling)
Manny -- where's my husband?
Manny!

160 EXT. KEEL OF THE POSEIDON - (CAPSIZED) - NIGHT 160

The overturned ship remains afloat, her propellers swinging a few degrees back and forth as the keel rocks gently in the dark sea.

161 INT. BROADWAY - (CAPSIZED) - AN ELECTRIC TORCH 161

From out of total blackness it flares blindingly into the camera.

162 THE ROGOS 162

He squints into the brilliant beam of the torch. Linda shields her eyes.

163 ROGO'S P.O.V. 163

The torch is at some distance away down the length of Broadway. It illuminates the wide passageway which is deserted but for a scattering of still bodies.

164 THE ROGOS, MISS KINSALE, MARTIN, BELLE, THE RAIMONDIS 164

They are huddled together in the darkness, the light of the approaching torch dancing upon them.

MISS KINSALE
It's Dr. Scott -- I know it is. Oh, I know it is.

MARC
Frank?

165 A P.O.V. 165

The torch comes on, its white beam dancing ahead of its unseen carrier.

MARC'S VOICE
Frank?

SCOTT'S VOICE
Yes, Marc.

Scott passes the camera and we see that the electric torch he is carrying is a heavy duty rig which can be strapped to the body. We glimpse the face of a MAN who is following him -- a big, round swarthy face under a completely bald head.

166 IN THE LIGHT OF THE TORCH 166

Belle detaches herself from the knot of survivors and stumbles frantically toward the oncoming Scott. There are tears of terror on her face.

BELLE
(crying out)
I've lost my husband. Please help me.

She reaches Scott and seizes him by the arm.

BELLE
Help me find him.

SCOTT
Of course I'll help you find him.

With his arm about her he leads her to join the others.

His light picks up a body on the upside down ceiling and he quickly stoops to inspect it.

Cont.

166 Cont.

MISS KINSALE
Oh, my dear God, it's poor Acres. No one thought of Acres.

There is harsh anger in Scott's face as he swings the light back upon them.

SCOTT
One of you men might have tried to save him from being trampled.

ROGO
Listen, preacher, I was keeping my little wife from getting stomped to death.

Belle moves away into the darkness.

BELLE
(calling)
Manny? Can you hear me, Manny?

SCOTT
Wait, Mrs. Rosen.

BELLE
I got to find him.

MARTIN
He'd gone to the pantries to get some food for us.

SCOTT
Here. I have lights for everyone.

He turns the beam upon the big, bald man who has been waiting in the darkness. The man flashes a mouth of gold in a wide grin. He is carrying a bulging cloth sack.

SCOTT
(in Turkish)
Give them all flashlights.

The man nods obediently and thrusting his hand into the sack he produces flashlights for everyone.

166 Cont.1

166 Cont.1

SCOTT
This man is named Kemal. He worked in the boiler rooms. You can thank him for the lights. He led me through the darkness to a locker where they were kept.

MISS KINSALE
Where did all the other people go?

ROGO
The damn fools stampeded that way where the deck's gone.

SCOTT
We can cover more space quickly if we split up. Take the cross passages to the other alleyways. Look in every pantry and every room but don't lose your ways back to this main passage.

167 A P.O.V. 167

The group of survivors move along Broadway with their flashlights.

168 INT. BROADWAY AT FIRST PASSAGE - (CAPSIZED) - ROGO AND LINDA - NIGHT 168

at a cross passage with the others.

ROGO
We'll take this alley.

He and his wife enter the cross passage and move along flashing their lights into pantries.

ROGO
(calling)
Manny! Hey, Manny!

LINDA
We can't find that old man. We're wasting time.

ROGO
We'll give it a try. I liked Manny Rosen -- you hear? I liked him.

Cont.

168 Cont. 168 Cont.

LINDA
Awright -- awright.

169 INT. PASSAGE INTERSECTION OFF BROADWAY - (CAPSIZED) - A P.O.V. 169

At the end of an alleyway we can see the flashlights of several of our people as they cross a passage intersection on their search for Manny. One of the lights turns into the f.g. and moves toward the camera. In a moment we will recognize Suzanne behind the light.

Suzanne fearfully enters a storeroom and casts the beam of light about the wreckage. Finding no one there she comes back into the alley and calls out for Mr. Rosen. She walks down the narrow deserted corridor throwing the beam ahead of her.

As she goes away from the camera the figure of a man moves into the shot and follows her.

170 INT. PASSAGE AND LINEN STOREROOM 170

Suzanne comes toward the camera, turns her light into a room, calls for Mr. Rosen. She continues toward the camera and after she has passed, the dim reflections from her flash glance upon the white shirt of her pursuer.

171 THE STOREROOM 171

We look out through an open door into a passage. A light gleams along the passage and we hear Suzanne call for Mr. Rosen. In a moment she appears and flashes the light into the room. She steps through the door and turns the beam all about the storeroom. It is a bedding closet and blankets and pillows lie in piles on the upside down ceiling.

Suzanne turns from the room, steps over the sill of the inverted door. A hand closes upon her mouth and she is dragged struggling through the door into the closet. She drops the flashlight and it falls to rest among the blankets, its beam pointing toward Suzanne and her attacker. By its light we can see only a little of what is happening.

We can see that the man has managed, while holding Suzanne, to get the closet door closed and now his free hand pulls her slip up about her waist and jerks her underpants down about her thighs.

She breaks away from his grasp and calls out:

Cont.

171 Cont. 171 Cont.

SUZANNE
Mother -- Papa -- help! Help me!

She is at the door but her assailant catches her and bears her down into the blankets and pillows. They are just beyond the center of the beam from the fallen flashlight and we can see enough of them to realize Suzanne's fight to keep the man's hands from baring her body. She begs:

SUZANNE
Please -- no, please -- oh, help me --
someone help me.

He smothers her cries with his mouth on hers. She flails at his shoulders and head with clenched fists but he has gotten her dress up about her waist and has torn her underpants from her body. Her struggles become weaker and finally there is nothing but the sound of her weeping and the heavy breathing of the man as he succeeds in raping her.

172 ANOTHER ANGLE 172

The man is seen to roll off of Suzanne and the girl crawls to where the flashlight lies. She seizes it and turns its beam about the pantry. It finds the man sitting against the bulkhead, his knees drawn up and his head buried in his arms. He becomes conscious of the light and lifts his face into it. It's James Martin. He closes his eyes and seems to be waiting for a blow to fall.

Through her tears Suzanne stares at the man in stunned disbelief. Her lips move but no words come. Slowly she edges toward him. He waits, not opening his eyes.

Outrage is building in Suzanne -- she finds her voice in a rising, strangled series of little cries.

SUZANNE
No -- no -- no -- no -----

Now her full rage bursts forth. She strikes at Martin's head with the flashlight. He suffers the first blow but covers his head with his arms as she strikes again. Weeping with fury the girl kicks the cowering man. He tries to crawl away from her.

MARTIN
I'm sorry -- please, I'm sorry --

Cont.

172 Cont. 172 Cont.

She kicks him in the face and he falls forward on his stomach, his mouth bleeding.

Suzanne runs to the door and wrestles it open.

173 IN THE PASSAGE 173

Sobbing from her anger and her shame she stumbles from the bedding storeroom and runs down the passageway. She falls once and rises to run again.

A-173 INT. PASSAGE INTERSECTION OFF BROADWAY - (CAPSIZED) A-173

As Suzanne rounds the corner, her light falls upon Manny Rosen.

MANNY
Who is it? Dr. Scott? Well, speak up!

He carries a cardboard carton in his arms piled with tins and paper packages of food.

Suzanne brushes her tears away and tries to speak calmly.

SUZANNE
Suzanne Raimondi, Mr. Rosen. We -- we've been trying to find you.

MANNY
Well, I've been trying to deliver the groceries but I keep bumping into walls.

Suzanne sobs audibly and lowers the light.

MANNY
Suzanne? Child, are you crying?

SUZANNE
No. I'm all right.

MANNY
Scared?

SUZANNE
Yes.

Cont.

A-173 Cont.

MANNY
You oughtn't to be alone. You know where your mother and father are?

SUZANNE
Yes. It's this way, Mr. Rosen.

They turn into Broadway and flashlights can be seen a short distance away.

SUZANNE
(calling)
I've found Mr. Rosen.

BELLE'S VOICE
(calling)
Where is he?

MANNY
(calling)
Here, Mamma. I'm coming.

MARC'S VOICE
(calling)
Frank! We have Mr. Rosen.

174 INT. BROADWAY AT FIRST PASSAGE - (CAPSIZED) - ANGLE ON SCOTT AND KEMAL - NIGHT 174

They are moving swiftly through an alleyway, Scott with the big, bright torch.

175 INT. BROADWAY - (CAPSIZED) - ANGLE ON SUZANNE AND MANNY 175

as they come together with Belle, Marc, Anna, Miss Kinsale and the Rogos.

BELLE
Oh, my husband!

And she bursts into grateful tears. Manny puts the carton down and takes her in his arms.

MANNY
It's all right, Mamma. I'm okay.

Cont.

175 Cont.

175 Cont.

ROGO
Christ, Manny, we thought you'd bought it.

MANNY
Hey, look, Mamma. I got the groceries.

BELLE
How could I eat at a time like this?

LINDA
I can eat. What you got?

MISS KINSALE
I'm starved, Mr. Rosen.

MANNY
Well, just come and get it. Here I got can openers, too.

All gather about Manny and his carton of food.

176 ANGLE ON SUZANNE 176

She remains apart from the others, her face still streaked with tears.

177 ANGLE ON THE COMPANIONS 177

as Scott arrives with Kemal. His torch lights the group.

SCOTT
Are you all right, Mr. Rosen?

MANNY
Sure. Okay.

SCOTT
Good. We have to push on quickly now.

ROGO
We don't have Jimmy.

ANNA
He's still looking for Mr. Rosen somewhere.

178 CLOSE SHOT - SUZANNE 178

Here is a desperate little heart. She knows they may not find James Martin. She knows she can.

SCOTT'S VOICE
(o.s.)
You ladies stay here with Mr. Rosen. Mike, you and Marc work the alleyways astern. Kemal and I'll work the forward passages. Move fast.

The glancing beams of the flashlights strike Suzanne's anxious face as the men hurry away.

179 JAMES MARTIN 179

Still in the bedclothing closet he is seated in the darkness with his back against the bulkhead, his knees drawn up and his face hidden in his arms across them.

After a moment he hears his name being called by Rogo and Marc. He doesn't move. In another moment the sound of their voices grows fainter. Still, Martin doesn't move.

Suddenly the beam of a flashlight sweeps about the closet and finds him. He lifts his head and squints helplessly into bright light. There is blood about his mouth where Suzanne kicked him.

SUZANNE'S VOICE
(low and angry)
Get up.

He shields his eyes from the brightness of the light but makes no other move.

180 CLOSE SHOT - SUZANNE 180

She moves closer to Martin in an angry, threatening manner.

SUZANNE
I said get up. They're looking for you. We've found Mr. Rosen.

181 CLOSE SHOT - MARTIN 181

He slowly shakes his head.

MARTIN
Leave me here. Please.

182 CLOSE SHOT - SUZANNE 182

Her anger and her distaste for him begin to slowly dissolve. She is not capable of hate.

SUZANNE
I -- I didn't tell them.

183 ANOTHER ANGLE 183

Suzanne moves to Martin and drops to her knees beside him.

SUZANNE
You're bleeding.

With a scrap of bedding she wipes the blood from his face.

MARTIN
Why didn't you tell them?

SUZANNE
Would it have helped anyone at all?

Wonderingly, he looks upon her young, distraught and forgiving face.

SUZANNE
We have to go, Mr. Martin. Please.
Do you have your light?

MARTIN
I lost it -- somewhere in here.

Suzanne searches for it briefly and finds it among the blankets. She presents it to him and he slowly gets to his feet. Suzanne moves to the door and waits. He goes to her and together they exit.

DISSOLVE TO:

184 INT. SMALL COMPARTMENT, LADDER AND HATCH COVER - (CAPSIZED) - KEMAL 184

In the glare from Scott's torch he is at the top of a short, iron ladder unscrewing the lock on an upside down hatch cover.

185 ANOTHER ANGLE 185

shooting down upon our principals in a small, cramped compartment below Kemal. Their faces are turned up watching him. Suzanne is

Cont.

185 Cont. 185 Cont.

beside Martin and now will be with him constantly to the end of this frightful journey.

186 KEMAL 186

As he opens the hatch cover to let it swing down upon its hinges, thick oil streams from the deck above and splashes over Kemal's head and shoulders. Ignoring the black goo he climbs through the hole.

187 ANGLE ON ROGO AND LINDA 187

ROGO
Preacher, does that dummy know where he's going?

SCOTT
Our choices in the matter seem to be limited.

ROGO
You talk to God, don't you? Ask Him.

SCOTT
We search for God's answers, Mike.

Scott slings the torch over his shoulder by its strap and goes up the ladder into the dripping black oil. The oil does not so much fall upon his face and head as upon his shoulders and arms.

188 INT. HATCH COVER AND NARROW ALLEY TO RAMP - (CAPSIZED) - THE PASSAGE ABOVE 188

Scott climbs through the hatch and snaps the torch on, turns it upon begrimed Kemal. The Turk points off and Scott throws the beam down the narrow alley. It is awash with oil which flows from a broken pipe line.

SCOTT
(in Turkish)
Are you sure of this way?

Kemal nods emphatically.

Scott straddles the hatch and turns the light down into the compartment below.

Cont.

188 Cont. 188 Cont.

SCOTT
Come up, Mary. Try to keep your face out of the oil.

189 THE COMPARTMENT BELOW - (CAPSIZED) 189

LINDA
It's crazy. I'm not gonna get that stuff in my hair.

Miss Kinsale has started up the ladder into the pour of oil.

BELLE
You can get a nice rinse and set, Mrs. Rogo, when we get to the engine room.

LINDA
Ah, go flub off.

ROGO
Okay, okay.

Belle steps into the oil and with Manny behind her ploughs laboriously up the ladder in the drenching slop.

Marc and Anna go next, followed by Suzanne and Martin.

LINDA
I won't do it. I tell you I won't do it.

ROGO
Get up that ladder, kid. Move!

He shoves her into the spill of oil.

LINDA
(as she climbs into the oil)
I hate you, you bastard. You lousy, flunky cop, I hate you.

Rogo climbs behind Linda.

190 INT. HATCH COVER AND NARROW ALLEY TO RAMP - (CAPSIZED) 190

All are huddled here with blackened bodies and splattered faces as Linda and Rogo come from below. Scott attempts to help Linda.

Cont.

190 Cont. 190 Cont.

LINDA
Don't you touch me. I don't want you giving me a feel.

She gets through the hatch and falls into the slippery mess. She begins to sob:

LINDA
Oh, goddammit, goddammit, nobody cares anything about me --

Rogo manages to get her to her feet.

ROGO
I care about you, baby. Mike cares about you.

LINDA
No you don't -- nobody does --

SCOTT
(in Turkish)
We'll follow you, Kemal.

Kemal leads off, splashing through the oil in the beam of Scott's light. The others string out behind, slipping and sliding in the black flood.

191 INT. RAMP, PASSAGE AND HATCH TO BOILER ROOM - (CAPSIZED) 191

Kemal and Scott in the lead reach a point where the narrow alley runs sharply downward into a long, inverted ramp, the bottom of which levels off again into another passage. The inverted deck of the ramp has bolted cleats on its surface which made it easier to climb or descend the ramp, but now, upside down, the ceiling over which oil flows is slick and smooth.

Scott shines the torch down the treacherous length of the ramp as the others gather behind him.

ROGO
He's taking us down instead of up. We don't want to go down. We'll wind up in the drink.

SCOTT
(in Turkish)
Why are we going down?

Cont.

191 Cont. 191 Cont.

KEMAL
(in Turkish with gestures)
We go down -- then up.

SCOTT
He knows what he's doing. He says we go down first and then up again.

Kemal steps out upon the ramp holding to the handrail which is now, being upside down, almost shoulder high. Keeping his balance on the slick surface by the use of the rail, the Turk works his way down.

With the torch slung over his shoulder, Scott follows and the others cautiously follow him. Marc and Anna first, Suzanne and Martin after them, then Miss Kinsale, and finally the Rogos with Belle and Manny last.

192 ANOTHER ANGLE 192

shooting from the bottom of the ramp. Kemal and Scott reach the flat and Scott turns his torch back up the ramp to light the way for the others.

All arrive from above except the Rogos and the Rosens.

They are halfway down when Belle looses her grip on the rail and falls.

BELLE
Manny, Manny --

As she slips down she piles into Linda and knocks her feet from under her. Linda screams and comes sliding down the oily ramp in a tangle with Belle, Linda screaming all the way. When they bring up at the bottom:

LINDA
You goddamned fat old bitch. You're trying to kill us.

She strikes out at Belle with her open hand. Poor Belle covers her face and Linda flails at her. Rogo comes down the last few feet and seizes Linda. Manny gets there and takes sobbing Belle in his arms,

LINDA
(yelling)
You goddamned old slob.

Cont.

192 Cont. 192 Cont.

ROGO
That's enough -- that's enough --

Now here in the oily grime and darkness a mindless hysterial is triggered. Calm, perservering Miss Kinsale screams at Linda:

MISS KINSALE
You horrid, stupid woman. I wish you were dead. I wish you'd die ---

ANNA
(screaming at Linda)
Let's kill her -- kill her -- kill her -- kill her --

MARC
No, Anna, No ----

SUZANNE
Stop it -- stop it ---

MISS KINSALE
(yelling)
Horrid -- horrid -- horrid --

LINDA
(yelling)
What the hell do I care what you think of me, you goddamn Limey bitch --

MARTIN
Shut her up, Mike, for God's sake, shut her up ---

ROGO
Stay away from us, you hear me, stay away from us --

Scott turns his face upward and drowns them all out with one, long, bloodcurdling cry. They are silenced.

SCOTT
(rapidly, softly)
Lord God, even as Job was tried a thousand times so we shall be tried and not fail Thee. Into whatever pits we must descend and through whatever dismal and awful tests of our souls we must pass so we shall pass to find Thee. If we become fools we shall regain our senses, if we become beasts we shall discover our humanity.

Amen.

Cont.

192 Cont.1

192 Cont.1

He flashes his torch from face to face and each seems to be hypnotized. When the light finds Martin:

MARTIN
Amen.

SCOTT
(in Turkish)
Lead us.

Kemal and Scott set off down the passage and his chastised flock follows.

At the end of the passage there is a buckled door-hatch. Kemal loosens the dogs which seal the door and swings it open. Steam rolls out from the darkness beyond the door. Kemal plunges into the steam with Scott following.

193 INT. BOILER ROOM - (CAPSIZED) 193

Our adventurers enter through the hatch door to find themselves on the upside down ceiling of the boiler room. The ceiling is threaded with myriad pipes and slopes downward as it conforms to the hull of the ship. Above them runs a catwalk which once led to the door through which they have entered and far above the catwalk hang the great, exploded boilers which powered the ship. The boilers are ripped and torn and their tubular insides bulge out like elephantine entrails. Wisps of smoke and steam still hiss from the broken piping.

Kemal leads them down through the labyrinth of twisted pipe until they find themselves at the edge of the water line. Before them the oily water smokes and pops ugly bubbles, and beyond a sheer wall of steel plates rises to joint against the upside down deck of the boiler room.

It is a dead end. Kemal mops his sweating head with his big dirty hand and stares hopelessly at the wall.

ROGO
Where do we go from here? I knew that dummy didn't know what he was doing.

194 CLOSE SHOTS OF ALL 194

Their confusion and fear as they play their lights upon the black wall of steel.

195 KEMAL 195

He moves along the edge of the water studying the wall. Now he squats down looking at the water.

KEMAL
(in Turkish)
Here. There was emergency hatch there through the fire wall.

SCOTT
(in Turkish)
How far down?

KEMAL
(in Turkish)
I'm not sure. It's hard for me to tell now.

MARC
What's he saying, Frank?

SCOTT
There's some kind of a passage into the engine room down under the water.

ROGO
Okay, coach, what the hell are we supposed to do, dive for it?

Scott is uncoiling the rope from about his body.

SCOTT
Exactly. If I can take the line through the passage the rest of you would only have to pull yourselves through on it.

LINDA
In that goddamned dirty filth again?

ROGO
You'll go if I have to drag you. Okay, preacher, you got guts. Nobody can say you haven't got guts.

BELLE
Guts might not be enough, even for Dr. Scott. How long can you hold your breath, Dr. Scott?

Cont.

195 Cont.

SCOTT
Long enough I hope, Mrs. Rosen.

BELLE
I can hold mine for two minutes. I think you better let me do this for you.

Lights are turned on fat, oil-streaked Belle.

LINDA
What's the old bag yakking about now?

BELLE
The old bag can do something nobody else here can do. I can swim underwater for two minutes. Once I did it for two minutes and thirty-seven seconds and that's still a world's record, Mrs. Rogo.

SCOTT
What was your name then?

BELLE
What's the difference? So who remembers swimmers' names -- especially women swimmers? Nobody.

SCOTT
Names like Belle Zimmerman.

BELLE
Oh, well, you. You know everything.

Belle grins at him.

MANNY
Before I had the honor to marry my wife that was her name.

BELLE
So I'll go down in the water.

ANNA
Are you going to let her do it?

Cont.

195 Cont.1

BELLE
Sure he is.

SCOTT
She's a champion, Anna.

BELLE
And us champions aren't exactly like other people, are we, whizz kid? Okay, I got to shed this girdle. It's killing me anyway.

SCOTT
Turn off your lights.

The lights go off and in a few moments we hear Belle grunting as she wrestles with her girdle.

BELLE
Wow. That's a relief. Okay.

Scott's torch goes on. Belle tosses her girdle away and smoothes her slip over her stomach.

BELLE
This flashlight better be waterproof. Strap it on me.

MARC
Use this.

He peels his belt off and hands it to Scott.

BELLE
Manny, tie the rope around my waist with the knot in the back.

Her husband does as directed as Scott is binding the flashlight to Belle's wrist.

BELLE
Now, listen. World records I'm not breaking today. I can just about hit two minutes but no more than that. If I get through I'll give a yank on the rope. Mr. Martin, you got a fancy watch I've noticed with all kinds of gadgets on it. Maybe you got a stop hand?

Cont.

195 Cont.2

MARTIN
Yes.

BELLE
So you time me. If I don't yank after a minute and a half somebody better start pulling me in. Dr. Scott, you and the big, bald fellow, you got the muscle for that.

MANNY
I'm afraid, Mamma.

BELLE
(she pats his cheek)
Don't worry about me, Manny. You remember the way I could swim even if nobody else remembers.

Belle seats herself on the edge of the black water. She snaps on the flashlight and tries it under the surface.

BELLE
I think it's okay. Okay, good luck, folks.

MISS KINSALE
No, we wish you luck, Mrs. Rosen.

BELLE
Honey, I don't need luck. You do, if I can't get to the other side in one minute. Because for two minutes you wouldn't be able to hold your breath, none of you.

She begins to breathe deeply from her stomach. Three, four times she sucks air, more deeply each time until she seems satisfied with her intake. Now on the fifth massive gulping she holds it and pushes off, her broad bottom rising as she dives.

196 INT. UNDERWATER, WALL AND HATCH - (BOILER ROOM SIDE) - BELLE - UNDERWATER 196

The light from the powerful torch lights the surface above her as she bores easily downward into the murky water. She reaches the steel wall and paddles beside it, going deeper all the time. Her light finds the closed door of an oval hatch. She hooks one foot under the rung of the ladder which runs up the wall to the hatch and grasps the hatch lever, struggles to turn it.

197 SCOTT AND COMPANIONS - IN BOILER ROOM 197

Rogo, with Linda beside him, holds the light of the big torch upon the surface of the water. Scott and Kemal have the line in their hands. Martin, Suzanne and Miss Kinsale have their heads together over Martin's watch. Manny hovers at the water's edge. Marc and Anna are near Scott watching the water.

MARTIN
Fifteen seconds.

MANNY
The line's not going out anymore.

SCOTT
But there's no signal.

In the suspense of the moment Anna moves closer to Scott and grips his arm with her hand. Marc briefly notes the small action.

ROGO
What do you read, Jim?

MARTIN
Thirty seconds.

198 INT. UNDERWATER, WALL AND HATCH - (BOILER ROOM SIDE) - BELLE - UNDERWATER 198

She manages to finally wrench the lever down and swing the hatch open. She pulls herself through the opening and starts upward.

199 CLOSE SHOT - MANNY 199

MANNY
She's moving again.

200 CLOSE SHOT - MARTIN 200

MARTIN
Forty-five seconds.

201 INT. UNDERWATER, GRATING AND JAGGED WRECKAGE - BELLE - UNDERWATER 201

Rising, she finds her way blocked by an iron grating. She swims along beneath it and bumps into a jagged piece of wreckage which juts downward. Belle cants her body over and dives deeper.

202 ANGLE ON SCOTT AND KEMAL 202

The line is moving through their hands. Anna is beside Scott but is no longer touching his arm.

MARTIN'S VOICE
(o.s.)
One minute twenty seconds.

203 CLOSE SHOT - MANNY 203

His breath is fast with fear for Belle.

204 CLOSE SHOTS - ROGO, LINDA, MARC 204

as, wide-eyed, they watch the surface of the water.

205 CLOSE SHOT - MARTIN 205

with Suzanne and Miss Kinsale as they breathlessly watch the second hand of Martin's watch.

MARTIN
One minute thirty seconds.

206 ANGLE ON SCOTT AND KEMAL 206

SCOTT
(in Turkish)
Pull.

They begin to take in the line but it suddenly stops. They strain at the rope but it won't budge.

207 ANGLE ON MANNY 207

He is tearing at his shoelaces.

MANNY
She's trapped. I'm coming, Belle.

208 ANOTHER ANGLE 208

Scott has kicked his shoes off.

SCOTT
Hold him, Marc.

Cont.

208 Cont. 208 Cont.

Marc seizes Manny.

MANNY
I've got to get to Belle. Let me go.

MARC
Frank's going. He'll get her.

Scott fills his lungs with air and with a lighted flashlight in his hand he dives.

209 INT. UNDERWATER, WALL AND HATCH - (BOILER ROOM SIDE) - SCOTT - UNDERWATER 209

He arcs downward, grabs the taut line and pulls himself along it until he reaches the open hatch -- and Belle comes paddling out. Their lights are upon each other and Belle points upward. Together they rise.

210 INT. BOILER ROOM - (CAPSIZED) - SURFACE OF WATER 210

Scott and Belle break the surface, the lights of the waiting people upon them. There is a general exclamation of good cheer.

MANNY
He saved you. Oh, thank you, Dr. Scott, you saved her.

BELLE
He didn't save anybody. What's he doing down there anyway?

SCOTT
You didn't signal.

BELLE
Oh. Well, that I forgot. I was pretty busy. I got the rope fastened on the other side.

They have climbed out of the water, Belle sitting limply, puffing.

ROGO
What's it like over there?

Cont.

210 Cont. 210 Cont.

BELLE
I couldn't tell much. The rope's tied to a big platform of some kind. Okay. Now listen. I counted off the seconds as I came back. It took me twenty-five seconds to the passage and then I lost count when I bumped into you know who.

SCOTT
It's no more than ten seconds from here to the passage.

BELLE
Okay. Thirty-five seconds, give or take a couple. It's easy. There's just one thing. There's a lot of jagged points sticking out to catch your clothes. Everybody better shed right down to the decencies.

SCOTT
Keep your shoes on. There'll be climbing to do on the other side if it's anything like this side.

211 ANGLE ON LINDA AND ROGO 211

Rogo is peeling off his shirt.

LINDA
You gonna make me go down under that water? I'll drown, Mike.

ROGO
I won't let you drown, baby.

212 ANGLE ON SUZANNE AND MARTIN 212

Martin stands staring at the water in petrified silence.

SUZANNE
She said you'd better take your clothes off, Mr. Martin.

MARTIN
I can't swim. I've never been under water in my life.

Cont.

212 Cont. 212 Cont.

SUZANNE
You don't have to swim. All you have to do is hold your breath and follow the rope.

MARTIN
I can't do it.

SUZANNE
Yes, you can. You can do it if I can. Please do as Mrs. Rosen says.

In the spell of Suzanne's earnestness and her solicitude for him, Martin begins to unknot his oil soaked black tie.

213 ANGLE ON SCOTT AND MISS KINSALE - ANNA IN B.G. 213

Scott has stripped to his boxer shorts. His wet, handsome body gleams in the light from the torch which rests at his feet. He is binding Miss Kinsale's flashlight to her wrist with a strip of cloth torn from his shirt.

Anna is watching Scott with wide, covetous eyes.

MISS KINSALE
Forgive me my outburst there in the passage. It was ugly and stupid of me.

SCOTT
Almost anything can be forgiven under our present circumstances, Mary.

MISS KINSALE
I'm trying to be as strong as you. I'm truly trying.

SCOTT
God doesn't expect you to be as strong as I am. You don't have a contract with him. I do.

MISS KINSALE
I don't understand. I want to understand. I want to have the faith in God that you have.

Cont.

213 Cont. 213 Cont.

SCOTT
Have faith in yourself, Mary, because that's where God dwells, in ourselves.

214 CLOSE SHOT - ANNA 214

Her eyes are upon the minister. Marc, in his underwear, moves into the shot. He follows the direction of her eyes and recognizes her feeling.

MARC
Give me your flashlight. I can hang it on my waist with this shirtsleeve.

She passes it to him and he pulls the torn sleeve through the wire loop on the end of the flashlight.

MARC
(softly)
Beautiful, isn't he? Vital, powerful, perfect. If you can forgive me, I can forgive you, Anna.

215 MANNY AND BELLE 215

Manny has undressed down to his underwear and sits beside Belle at the water's edge. He has tied his flashlight to his arm with his suspenders. Scott comes to them with his torch.

SCOTT
Give us our instructions, Mrs. Rosen.

BELLE
Okay. Me and Manny are going first. We'll be there to pull you in. The only real danger you got to think about is panic. Thirty-five seconds is going to seem like a million years but it's only thirty-five seconds. If you'll count to yourself it'll give your mind something to do besides being scared. Well, we'll be seeing you. I'll signal when we get there.

Belle fills her lungs and goes down into the water, hand over hand on the rope. Manny plunges after her.

216 INT. UNDERWATER, WALL AND HATCH - BELLE AND MANNY - UNDERWATER 216

Swiftly, Belle leads her husband deeper and through the passage.

A-216 INT. UNDERWATER, GRATING AND JAGGED WRECKAGE - BELLE AND MANNY A-216

Under the grating they go and deeper still to clear the projecting wreckage.

217 SCOTT AND COMPANIONS 217

As they watch the water and the jiggling rope Scott snaps off his torch. Several of the others have their flashlights on.

SCOTT
Save your lights.

The lights go off and they wait in darkness.

218 INT. UNDERWATER, GRATING - (ENGINE ROOM SIDE) - BELLE AND MANNY 218

They are rising now on the rope.

219 INT. SURFACE OF WATER IN ENGINE ROOM - (CAPSIZED) 219

Belle breaks the surface and grasps the edge of the steel platform to which the rope is tied. She clings there panting as Manny arrives from under the water.

BELLE
You got to help me up, Manny.

He scrambles up onto the platform and manages to pull his wife up with him. She lies there face down, breathing heavily. He turns his light upon her.

MANNY
What is it, Mamma?

BELLE
I just got a chest pain but I'm okay now. Yank the rope for 'em.

Manny pulls the line sharply three times.

220 INT. BOILER ROOM - SCOTT AND COMPANIONS 220

Scott snaps his torch on as he feels the jerk on the rope.

SCOTT
Kemal.

Kemal nods and sucks in air, grasps the line and goes into the water.

SCOTT
Who's next?

SUZANNE
We are.

She drops down into the water and looks commandingly back at frightened Martin. He climbs down into the water beside her.

SUZANNE
You first. If you get into trouble I'll help you.

SCOTT
Quickly, Jim.

With his eyes upon Suzanne's face Martin gulps air and dives, pulling himself down upon the rope. Suzanne is instantly behind him.

221 INT. UNDERWATER, WALL AND HATCH - (BOILER ROOM SIDE) - MARTIN AND SUZANNE - UNDERWATER 221

Down they go and into the passage.

222 ROGO AND LINDA 222

In the light of Scott's torch they climb into the water.

LINDA
Now you promised you won't let me drown, goddamn you.

ROGO
Fill up with air, baby. Mike'll see you get there.

They dive.

223 INT. UNDERWATER, GRATING AND JAGGED WRECKAGE - MARTIN AND SUZANNE - UNDERWATER 223

They are under the projecting wreckage and starting to climb upward on the rope when Martin expels the air in his lungs, turns loose of the line and begins to fight the water. Suzanne hooks one arm about his throat and pulls the struggling man along with her to the surface.

224 INT. SURFACE OF WATER IN ENGINE ROOM - (CAPSIZED) 224

Suzanne and Martin break the surface in a struggle. The lights of Belle, Manny and Kemal are upon them. Kemal reaches out one powerful hand and drags Martin to the platform, lifts him and drops him on the steel where he lies gasping and coughing. Suzanne is helped out by Manny and Belle.

225 INT. BOILER ROOM - SCOTT AND COMPANIONS 225

Miss Kinsale is in the water, preparing to dive.

MISS KINSALE
Heavenly Father, guide me.

SCOTT
Mary, go. The rope will guide you.

Miss Kinsale fills her lungs with air and dives.

SCOTT
Marc, help her if she panics. I'll bring Anna through.

Marc goes quickly into the water behind Miss Kinsale. Now in the light of the torch which Scott has placed on the ceiling he straps his belt about his waist and thrusts the fire ax through it at his back.

226 CLOSE SHOT - ANNA 226

The spill from the torch beam dimly lights her face. Alone now with Scott she watches him with round eyes and parted lips.

227 ANGLE ON SCOTT 227

He completes his preparations, picks up the torch and turns it full upon Anna.

SCOTT
It's our turn, Anna.

Cont.

227 Cont. 227 Cont.

She does not move.

SCOTT
Don't be afraid. The others made it through.

She comes slowly toward him until she is close and then her arms go about him and she presses her body tightly against him.

He suffers her. Her head falls back, her mouth open.

228 CLOSEUP - SCOTT 228

His lips are drawn away from his teeth in a triumphant anatomy of a smile. His eyes reveal the insanity of his fanaticism.

229 CLOSEUP - ANNA 229

She is frightened by his face.

230 OTHER ANGLES 230

Anna starts to back away from him but he seizes her by the hair, raises the torch and sends its beam blazing into her face. He turns in a circle about her, turning her with him.

SCOTT
I've found him. Here he is, God, in the body of a woman. Satan in the whited sepulchre. Witness me, God, I am not tempted. My flesh is stronger than the devil. Wouldst Thou have me kill him, God? Wouldst Thou have me break his bones and flay his skin?

Anna screams and tears her hair from his hand. Scott does not pursue her. A great puzzlement comes into his face. He brushes his hand across his eyes as if to wipe away his madness. He goes slowly to where the rope is fastened and unties it.

SCOTT
(quietly)
They're waiting for us, Anna.

Cont.

230 Cont. 230 Cont.

Keeping her distance from him she steps into the water, takes a deep breath and dives. Scott frowns and looks about him and above him in a strangely questing manner before he moves haltingly to the water to dive.

231 INT. PLATFORM IN ENGINE ROOM 231

Rogo is standing alone, his flashlight directed upward. The others, half naked, greasy and exhausted are sprawled about on the platform.

Marc pulls Anna in when she surfaces and Scott comes up a moment later to stand upon the platform beside Rogo.

Scott is oblivious to Anna but she watches him, still frightened. Scott is again commanding, self-assured.

ROGO
Welcome to hell, preacher.

Scott unslings the big torch and directs its beam upward to accompany Rogo's light.

232 P.O.V. IN LIGHT 232

The engine room is five decks high. Its machinery, twisted decks and catwalks form a seemingly, impenetrable, unassailable mountainous forest of dangerous junk -- some of it swinging ominously above their heads.

233 SCOTT AND ROGO 233

As they probe the blasted, broken machinery and warped steel with their lights, Kemal joins them.

KEMAL
(in Turkish)
There -- up there are the port propeller tunnels.

Scott directs his light into the place where Kemal points.

234 P.O.V. IN LIGHT 234

In the most distant, highest place amid the fearful wreckage there can be seen the long exposed length of a big propeller shaft.

235 SCOTT, ROGO, AND KEMAL 235

Looking up into the riddled guts of the ship. Scott moves along the platform studying the wreckage above in the light of the torch.

ROGO
Can we get up there?

SCOTT
Yes. A piece of cake.

ROGO
If you say so, I'll believe it.

And Rogo has finally given himself to Scott.

Scott grins at Rogo and turns away to pull the rope in from the water, looping it over his arm as it comes.

236 EXT. ON STERN KEEL OF POSEIDON - DAWN - (MINIATURE) 236

The coming light of day silhouettes one of the big propellers. It swings to the gentle roll of the ship.

237 INT. ENGINE ROOM OF POSEIDON 237

We are high in the overturned vessel. The propeller shaft is in the f.g. It responds to the swing of the heavy propeller, turning back and forth a quarter of its circumference on each swing. We observe that the shaft forms a twenty-five foot bridge from a housing into the shaft tunnel across the depth below. There is no way into the tunnel except by way of the turning shaft.

238 DOWN SHOT 238

Far below through the tangle of wreckage we can see the lights of our adventurers.

239 SCOTT AND COMPANIONS 239

They are standing in a line on the big platform in this order: Miss Kinsale, Martin, Suzanne, Marc, Anna, Kemal, Belle, Manny, Linda and Rogo. They are roped together with about ten feet of slack between them. The line is secured loosely about their waists. Each person has a flashlight tied to his wrist.

Scott's torch rests on the platform and in its light he is tying the end of the line about Rogo's waist.

Cont.

239 Cont.

239 Cont.

LINDA
Why the hell you got us bringing up the ass-end? Everybody'll fall on us. I want up there in front, goddammit. Tell him off.

ROGO
Knock it off, baby.

SCOTT
Mrs. Rogo, in a climbing party the first and the last men are the most important. If either one loses his head it could be disaster for all. I can count on your husband not to lose his head.

LINDA
You can count on him for nothing -- crummy three hundred dollar a week cop. He got me into this. I wanted to go to Las Vegas.

ROGO
Will you knock it off, baby?

Scott picks up his torch and goes to the head of the line. He fastens the rope about his waist leaving an end of it free.

240 SCOTT 240

Now he positions the torch on the platform so that it illuminates the wreckage above.

SCOTT
Mary, watch where I place my feet and hands. Do exactly as I do. Jim, do as Mary does. Do you all understand? Do exactly as the climber in front of you does. Don't talk. Save your breath. Look at the way I've tied the line about your waists. The little loop in the knot. If at any time I tell you free yourselves from the line put your fingers in the loop and jerk it out and away from you.

Cont.

240 Cont.

240 Cont.

Scott moves to where two supporting girders have fallen into a steeply slanted bridging position across the lake of water in the bottom of the upside down chamber. He steps out upon one girder, holding to the other for balance. Miss Kinsale follows him.

SCOTT
All right, Mary?

MISS KINSALE
Quite, Dr. Scott.

They inch out upon the bridge and one by one the others climb after them, each frightened face passing the camera. When we reach Belle and Manny:

MANNY
You okay, Mamma?

BELLE
(she isn't okay)
I just wish it was swimming instead of climbing.

Belle gingerly climbs out onto the girder behind Kemal.

Manny and the Rogos follow, each face filled with fear of the dangerous journey ahead.

241 ANOTHER ANGLE 241

Shooting from below we watch the party of climbers worming their way up the slanted girders.

242 INT. END OF GIRDER BRIDGE - CATWALKS AND HANGING DYNAMO 242

Scott in the lead, his companions strung out behind him. The big torch on the platform is two decks below them now.

Scott reaches the end of the bridge of girders where they are bolted into a decking. A collapsed and upside down catwalk runs beneath the girders. Twenty feet out on the catwalk the remains of a huge dynamo hangs above it in a net of cables. It swings gently to the roll of the ship.

Cont.

242 Cont. 242 Cont.

Scott slides nimbly off the girder and drops the remaining few feet to the catwalk below. He shines his flashlight along the catwalk. There is a three foot space between the catwalk and the swinging dynamo.

SCOTT

Mary.

Miss Kinsale lowers herself from the girder above and Scott seizes her legs and lowers her to the catwalk.

243 CLOSEUP - MISS KINSALE 243

For the brief moment that she is in his arms we perceive her thrill at being there.

244 SCOTT AND MISS KINSALE 244

He releases her, his attention directed above.

SCOTT

Jim.

245 ANOTHER ANGLE 245

Scott and Miss Kinsale move out upon the walk to make room for the others. Behind them we can see Martin drop from the girder and help Suzanne down. They follow Scott and Miss Kinsale.

246 REVERSE ANGLE 246

Scott reaches the point in the catwalk where the dynamo hangs. The cables creak as the massive piece of machinery swings.

He goes down upon his hands and knees and crawls beneath the dyanmo.

247 SCOTT - BENEATH THE DYNAMO 247

It moves ponderously, slowly above him, the cables groaning at its weight. He reaches the other side and rises to turn and draw the line in as Miss Kinsale crawls toward him under the machinery.

248 BELLE AND MANNY 248

Belle is sitting helplessly on the girder looking down at Kemal. Her face is wet with perspiration and she is desperate.

Cont.

248 Cont.

248 Cont.

BELLE
I can't get down, Manny.

Kemal holds his arms up to her.

KEMAL
(in Turkish)
Come. I catch you.

249 LINDA AND ROGO 249

as they cling to the girder behind Belle and Manny.

LINDA
That tub of guts is going to get us all killed.

250 BELLE AND MANNY 250

Manny has taken a turn in his line about a projection on the girder.

MANNY
Slide off, Belle. I can hold you.

Belle slides her bulk off the girder. Kemal gets her by the legs, and with Manny straining at the line above and the Turk supporting her below, Belle reaches the catwalk.

251 EXT. KEEL OF POSEIDON - DAWN - (MINIATURE) 251

The propeller moves slowly to the roll of the ship.

252 PROPELLER SHAFT IN ENGINE ROOM 252

The shaft turns back and forth.

253 THE DYNAMO 253

It swings above the catwalk.

254 THE NET OF CABLES ABOVE THE DYNAMO 254

They creak and whine as the machinery swings. One of them suddenly snaps with a loud report.

255 THE DYNAMO 255

It drops a few inches.

256 ROGO AND LINDA 256

They have not yet made the passage under the dynamo. Linda screams as the machinery jolts downward.

ROGO
Get under it fast. Move, goddammit, move.

LINDA
I'm not going. I'm not going to do it. No, no, no.

257 THE NET OF CABLES 257

Another cable parts with a whine and a bang.

258 THE DYNAMO 258

It drops to within a few inches of the catwalk.

259 LINDA AND ROGO 259

They are trapped on the catwalk behind the pendulous dynamo.

LINDA
(screaming)
You crazy bastard, I told you not to let him stick us last. You let that goddamned psalm singer --

Rogo claps a hand over her mouth and holds her tightly as he jerks the loops in the knots at their waist. The line falls away from them.

ROGO
(yells to the others)
Go on. You're free.

260 ON CATWALK BEYOND THE DYNAMO 260

Scott and Miss Kinsale have climbed from the catwalk via a twisted ladder to the upside down platform of the third deck. The others, delayed by the Rogos are now moving along the catwalk and climbing the ladder to join Scott and Miss Kinsale.

Cont.

260 Cont. 260 Cont.

SCOTT
(shouts)
Go back to the girders, Mike!

261 LINDA AND ROGO 261

He is still holding his struggling, panicked wife.

ROGO
Baby, we got to go back. Stop fighting me, baby, I'm trying to save us.

She gets his hand off her mouth.

LINDA
I don't need you, you dumb son-of-a bitch. Let me go.

He lets her go. She tries to run back along the catwalk but stumbles and falls. She goes over the edge, clawing at the walk. Rogo lunges to seize her but is too late. She falls.

A-261 INT. AT CATWALK - HIGH DOWN SHOT - LINDA A-261

Her scream of terror is cut short as a dagger-like blade of wreckage which thrusts up from the water pierces her body.

262 CLOSE SHOT - ROGO 262

as he lies on the catwalk looking helplessly down upon his o.s. wife's body.

ROGO
I tried to catch you, baby, I tried --

263 SCOTT AND COMPANIONS 263

All now on the platform of the third deck, too numb, too exhausted to do more than stare in horror at the o.s. body of the woman hanging on the dagger of wreckage.

SCOTT
Free yourselves.

As they free themselves from the line Scott gathers the rope into a coil as he moves along the platform to where a sagging catwalk runs out and ends abruptly high above the lake below.

Cont.

263 Cont. 263 Cont.

Scott works his way carefully out to the end of the walk. Below and to the left Rogo can be seen lying on the first catwalk looking down upon his speared wife. The dynamo continues to swing, its cables aching with its weight.

SCOTT
Mike.

Rogo looks up to find Scott's flashlight upon him.

SCOTT
I can pull you up. Catch the line.

Holding one end of it, Scott hurls the coil of line toward Rogo. Rogo catches the line.

ROGO
I got to get her.

SCOTT
She's dead, Mike.

ROGO
I just can't leave her there like a piece of meat on a hook.

SCOTT
We have to keep climbing, Mike. Make up your mind. Are you coming with us?

Rogo ties the line under his arms.

ROGO
What do you want me to do?

SCOTT
Just step off. Trust me.

Rogo steps off the catwalk and swings out over the lake.

On the catwalk above Scott is sitting, legs braced, the line running around his back and twisted in his left hand. With his right hand he begins to take in Rogo's weight, reeling the line around his back, taking up the slack with his left hand. In a few moments the powerful minister drags Rogo over the edge of the catwalk.

Cont.

263 Cont.1 263 Cont.1

ROGO
Why did she have to die? Didn't you say you'd made a promise to God to keep trying if He'd help us. We was trying, me and Linda. We never quit trying.

For the first time it seems that Scott has no answer. He absorbs what Rogo has said with unwinking eyes.

264 THE NET OF CABLES ABOVE DYNAMO 264

Two of them part in rapid succession.

265 THE DYNAMO 265

It thunders down taking the first catwalk with it, hits the water in a towering splash. When it has disappeared beneath the lake the body of Linda has disappeared with it.

266 CLOSEUP - ROGO 266

His sad, lived-in face as he watches the churning black water below.

267 SCOTT AND ROGO 267

on the end of the catwalk.

SCOTT
Follow me, Mike.

He leads Rogo to the platform of the third deck where the others are waiting with sorrow in their faces for Mike Rogo. Scott immediately begins to rope them all together again.

MANNY
That was an awful thing, Mike. Me and Belle, we're sorry.

MISS KINSALE
I didn't mean the things I said to her. I didn't want her to die.

ANNA
I'm sorry too, Mr. Rogo. Please forgive me.

Cont.

267 Cont.

267 Cont.

ROGO
Forget it. Preacher, you didn't answer my question. Why did she have to die? You got no answer. How come? You've always had a big, fast answer before. Has God welshed on the deal, preacher? Or maybe you don't have a pipeline to Heaven. Maybe you're just a phony psalm singer like Linda said you was.

268 CLOSEUP - SCOTT 268

Enduring Rogo he works with rope but his face is drawn and there is the agony of doubt in his eyes.

DISSOLVE TO:

269 AN ANGLE FROM BELOW 269

Far above now we can see the lights of the climbers as they work their way toward the propeller shaft.

270 INT. ENGINE ROOM AT ASBESTOS PIPE - BELLE 270

In the beam of Manny's light (behind her) and Kemal's light (ahead of her) she is astraddle a big, asbestos covered pipe which spans a six foot distance from the fourth deck platform to an upside down walkway which runs around the girth of a steam turbine housing.

Kemal, Anna, Marc, Suzanne, Martin, Miss Kinsale and Scott have already made the crossing.

Rogo is waiting his turn to cross the pipe.

Belle is ill and the effort she must make to scoot across the pipe is weakening her more. She pauses to rest, her eyes closed, her breath coming fast.

MANNY
Belle? Okay?

She gives a positive nod that she is all right and, in this dreadfully undignified position, her bare, fat legs thrust out from the pipe, she drags herself onward.

271 INT. AT LADDER AND 5TH DECK PLATFORM - SCOTT 271

We can see Scott leading the precarious way around the turbine to a connective flight of twisted iron steps which rise to the fifth deck. He comes up the twisted ladder and through the opening to the upside down grating of the fifth deck platform. He turns and slowly takes the line in hand over hand, helping Miss Kinsale to reach the platform. Now he grasps the line which reaches from Miss Kinsale to Martin and slowly takes it in until Martin has arrived. Martin turns and begins to bring the line in which attaches him to Suzanne. Scott pulls the loop at his waist and frees himself. He moves along the platform and turns his flashlight upward. There, not twenty feet above them, is the great propeller shaft.

272 HIS P.O.V. 272

His light traces the shaft from its gear housing out across its thirty foot length to the opening of the shaft tunnel into which the shaft disappears. Beneath the shaft there is a frightening drop through the wreckage to the black lake of water far below. As Scott's light details the geography of the setting, the shaft gives a quick one quarter turn and back again to the roll of the ship. In the gear housing the gears click loudly to the turn of the shaft.

273 SCOTT 273

He has been joined by Miss Kinsale, Martin and Suzanne, all looking up in consternation at the turning shaft.

MARTIN
Is that the shaft tunnel?

SCOTT
Yes, Jim. The only place in the ship's hull that isn't double bottomed. There'll be just one inch of steel between us and the outside. That's where we can make ourselves heard.

MISS KINSALE
Will there be someone to hear us?

SCOTT
Don't doubt it, Mary.

SUZANNE
But how can we get across that thing that's turning?

Cont.

273 Cont. 273 Cont.

SCOTT
There's a way.

MARC'S VOICE
(o.s.)
Frank.

Scott turns his light upon Marc who is climbing through the opening in the deck.

MARC
It's Mrs. Rosen.

Scott hurries to Marc. Together they look down the ladder.

274 THEIR P.O.V. 274

Anna is immediately below them and climbing toward them. Kemal is below her and then Belle.

275 BELLE ON THE LADDER 275

She is clinging to the iron steps of the ladder and gasping heavily for breath. Above her Kemal holds the line tightly to keep her from falling. Below her Manny is frantic.

MANNY
Help her up there. Please help her.

276 ROGO 276

He is still on the walkway around the turbine waiting his turn to climb the ladder. His light is turned upward upon Belle.

277 SCOTT AND MARC 277

With their help, Anna is climbing through the opening to the deck. Scott jerks the loop at her waist and frees her. Now with the line in his hand he looks down the ladder.

278 HIS P.O.V. 278

Kemal is below holding the line tightly on Belle.

Cont.

278 Cont. 278 Cont.

SCOTT'S VOICE
(o.s.; in Turkish)
Kemal, free yourself.

Kemal pulls the loop at his waist.

279 SCOTT 279

He takes in the slack on the line.

SCOTT
(in Turkish)
Come up here.

280 KEMAL ON LADDER 280

He releases the weight on the line to Scott above and climbs quickly up toward the deck.

281 SCOTT AND COMPANIONS ON FIFTH DECK 281

All here are gathered about the ladder opening. Kemal climbs through to join them. Scott and Marc are holding the line tightly on Belle.

SCOTT
We're going to bring you up, Mrs. Rosen.

282 MANNY AND BELLE 282

Below her he is as close to her as he can get.

MANNY
Turn loose, Belle. Don't hold on.
They're going to pull you up. Mamma,
turn loose.

Belle loosens her fingers on the ladder.

283 SCOTT AND COMPANIONS ON FIFTH DECK 283

Scott, Marc, Kemal and Martin are back-to-back on the rope.

SCOTT
Easy but steady -- pull.

They reel the line in from below.

284 BELLE AND MANNY 284

Foot by foot with Manny climbing behind her Belle is lifted toward the fifth deck.

285 SCOTT AND COMPANIONS ON FIFTH DECK 285

Carefully, steadily they pull on the rope until Belle is in the deck opening.

SCOTT
Hold it tight.

He steps forward, seizes the heavy woman under the arms and lifts her over the edge of the opening onto the deck where he kneels beside her. Manny scrambles through the opening and kneels on the other side of his wife and takes her in his arms.

MANNY
I'm here, Belle. I'm here, Mamma.

Belle's breath is short and fast. She tries to speak to Manny but only makes soft, dying murmurs. She is suddenly still.

MANNY
Oh, no - no - not now, God - not now.

Scott pulls Belle from Manny's arms and lays her flat on the deck.

SCOTT
Manny, put your hands here, over her heart. Press. Count -- one two -- one two -- like a heartbeat.

He has seized Manny's hands, placed them one on top of the other over Belle's chest and demonstrated the resuscitation method. Now Scott closes Belle's nose with his fingers and opens her mouth. He places his lips on hers and begins to pump his own breath into her lungs.

286 ROGO 286

He arrives from below to join the others who are gathered in grief above Scott and Manny and fallen Belle.

Rogo goes quickly upon his knees beside Manny.

ROGO
Let me do that, Manny. I know how.

He takes over the pressing of Belle's chest, expertly heeling his hand into her flesh and sharply jolting her breastbone.

287 CLOSE SHOTS OF: 287

The faces of those watching the attempt to save Belle -- the grief, the fear, the exhaustion in those faces.

288 SCOTT 288

The determination to save Belle is rock hard in his face as he fills his lungs and rhythmically expels the air into her throat.

289 ROGO 289

He stops pressing on the woman's breastbone and glumly watches Scott. Manny reaches his hands forward to take up where Rogo has left off. Rogo gently stops him.

ROGO
She's dead, Manny. She's gone.

Tears well into Manny's eyes and he covers his face with his hands. Scott desperately continues to pump air into the dead woman's mouth.

ROGO
Preacher, she's dead.

Scott does not cease his efforts to bring her back to life. Rogo reaches out and seizes the minister by the shoulder and roughly shoves him away from Belle's dead face.

ROGO
She's dead! You've lost another one, preacher.

Scott stares at Rogo and there's madness behind his eyes.

290 CLOSEUP - MISS KINSALE 290

Tears flow down her face.

MISS KINSALE
She was so brave. I did think she was so brave.

291 ANOTHER ANGLE 291

The adventurers are all gathered about dead Belle Rosen as a sound begins to come from the ship about them. It is a high, rising, metallic whine. The loose and hanging metal wreckage begins to swing and clang.

292 CLOSE SHOTS OF: 292

Scott, Rogo and the others looking wildly about them. Anna reaches protectively for Suzanne.

293 EXT. KEEL OF POSEIDON - DAWN (MINIATURE) 293

Silhouetted against the dawning sky it is slowly rising by the stern, preparing to slide bow first into the depths of the sea.

294 INT. FIFTH DECK PLATFORM 294

The platform is tilting slowly as the ship's stern rises. Our people are clinging together -- Miss Kinsale to Scott, Anna to Suzanne and Marc. Manny holds dead Belle in his arms. Rogo, Martin and Kemal brace themselves against the tilt.

The sound of the clanging metal and shriek of the warping hull is deafening.

ROGO
(yells)
She's going, preacher.

MISS KINSALE
(screaming)
Pray for us, Dr. Scott.

ROGO
(a sneering shout)
Yeah, pray, preacher, pray.

295 SCOTT 295

He thrusts Miss Kinsale away from him into Rogo's arms and agilely bounds from the tilting platform to a catwalk which hangs above the lake below. The beam of the torch on the first deck platform illumes the minister's body. He lifts his hands and yells above the din.

SCOTT
No -- I say no! Why did you let us come so far if you're going to take us now? You eater of babies -- you butcher of women -- you slaughterer of men! Jaweh, Marduk, Baal, Moloch -- is it sacrifice you want? More blood, another life? Spare them! Take me!

He lets himself fall backwards from the catwalk, arms outstretched as if nailed to a cross, his ankles close together. Down he goes, to the

Cont.

295 Cont. 295 Cont.

very last the perfect athlete, as his body gracefully turns to enter the black, surging water, committing not one more ripple upon its surface.

296 ON FIFTH DECK PLATFORM 296

It has not tilted any higher. Our principals are gathered here on their hands and knees peering in terrified silence down through the platform grating to where Scott has disappeared beneath the water.

297 EXT. KEEL OF POSEIDON - DAWN (MINIATURE) 297

It begins, from some mysterious shifting of weights within the ship, to settle back into its original position.

298 THE FIFTH DECK PLATFORM 298

To the disbelief of the people clinging here the platform slowly levels out again. The shriek of warping metal subsides, the swinging, changing wreckage stills.

299 CLOSE SHOT - MARC AND ANNA 299

as they finally feel the comfort of the leveled platform.

MARC
(softly)
He saved us.

300 CLOSE SHOT - ROGO 300

ROGO
(numbly)
The crazy sonofabitch killed himself.

301 CLOSE SHOT - MISS KINSALE 301

MISS KINSALE
He despaired! Oh, Dr. Scott despaired!

She breaks down into hysterical sobs.

302 ANGLE ON THE SURVIVORS 302

They are defeated. With Scott gone their will to live seems to be gone. The only sounds now are the turning of the shaft gears and Miss Kinsale's sobbing.

Manny stares hopelessly at the face of his dead wife. Kemal rocks slowly back and forth holding his head in his hands. Marc and Rogo

Cont.

302 Cont. 302 Cont.

stare dumbly into the dark space. Anna's arm is about Suzanne who leans limply against her mother. Martin is watching Suzanne.

MARC
What shall we do? I don't know what to do.

Anna glances at him, too weary to make a caustic comment.

MARTIN
Dr. Scott said there was a way to get across to the tunnel.

ROGO
Sure. He'd of jumped across.

303 CLOSEUP - SUZANNE 303

Her tired, oil-streaked little face. She becomes aware of Martin's gaze and turns her head to look at him.

304 CLOSEUP - MARTIN 304

as he looks at Suzanne.

MARTIN
He said there was a way.

305 ANGLE ON MARTIN 305

He crawls to his feet and begins to coil the rope over his shoulder. No one but Suzanne pays him the least attention.

306 CLOSEUP - SUZANNE 306

She watches Martin with a vague but growing interest.

307 ANGLE ON MARTIN 307

Still coiling the line he starts to climb through the wreckage toward the overhead shaft.

A-307 INT. AT PROPELLER SHAFT AND HOUSING - MARTIN A-307

It is a simple climb and in a few moments he is on the oiler's walk at the point where the turning shaft enters the housing. He shines his light on the plates above the shaft and finds a small pipeline ten feet above the shaft which runs parallel to shaft and disappears into the bulkhead above the tunnel entrance.

308 INT. LADDER AND FIFTH DECK PLATFORM - CLOSEUP - SUZANNE 308

watching Martin's light above her.

309 CLOSEUP - MISS KINSALE 309

MISS KINSALE
Dr. Scott was a saint.

310 CLOSEUP - ANNA 310

ANNA
He was monstrous.

311 CLOSEUP - ROGO 311

ROGO
He was a damn fool.

312 CLOSEUP - MANNY 312

MANNY
I thought he was a nice fellow.

313 CLOSEUP - MARC 313

MARC
He was a great athlete.

314 ANGLE ON SUZANNE 314

She leaves her mother's side and climbs through the twisted steel toward Martin.

A-314 INT. AT PROPELLER SHAFT AND HOUSING - SUZANNE AND MARTIN A-314

When she reaches him she finds that he has cast the rope over the pipe and is pulling its loose end down. He glances at her with a little smile but no word passes between them. He sets about sawing through the line against a sharp metal edge in the broken steel to make a separate loop which will be suspended from the pipeline.

The rope parts and he ties the ends of the loop together while Suzanne raptly watches him. Now he feeds another fifteen feet of the coil through his hands and begins to saw it off on the sharp edge.

Cont.

A-314 Cont.

MARTIN
I'd made it up on the cruise that I was a young man again and you were my girl. I've always made things up about myself that weren't ever true. I would never have even tried to touch you. I don't understand how I did to you what I did. I'm a very decent person. Well, the least I can do is to see that you have every chance to live. I'm going to get you into that tunnel over there.

He has sawn the line in two and now he ties the end of the long coil to his waist and hands Suzanne the coil.

MARTIN
Play the rope out behind me, Suzanne.

He takes the fifteen foot section of line at its center and holds it in his mouth. Now he goes hand over hand up the loop which hangs about the pipeline. He doesn't have the strength of Scott but he has a determination which serves as well.

He reaches the pipe and transfers his hands from the double line to the pipe. Now, hanging by his hands, moving them a few inches at a time he goes out over the turning propeller shaft and the black lake far below.

315 ON FIFTH DECK PLATFORM - CLOSE SHOT - ANNA 315

She looks up and sees Martin. She rises.

ANNA
Look.

316 ANGLES ON MARC, ROGO, MANNY, MISS KINSALE AND KEMAL 316

Seeing Martin they hopefully rise to watch him.

317 AT PROPELLER SHAFT AND HOUSING - ANGLE ON SUZANNE 317

letting the line through her fingers as Martin works his way across the pipe.

318 ANGLE ON MARTIN FROM ABOVE 318

To show the depth below as with the section of rope between his teeth, arms straining at his weight, he moves steadily across the pipe.

319 ON FIFTH DECK HOUSING - CLOSE SHOTS - OF THE OTHERS 319

Holding their breath they watch Martin inching his way across the chasm.

320 ANGLE ON MARC 320

He quickly moves to climb the wreckage to Suzanne's position.

A-320 INT. AT PROPELLER SHAFT AND HOUSING - MARC A-320

as he arrives.

MARC
Give me the line.

He takes the rope from Suzanne and makes one turn of it about a jutting piece of steel.

MARC
If he falls, I can hold him.

321 CLOSE SHOT - MARTIN 321

He reaches the end of the pipe. Hanging by one hand he pushes the end of the fifteen foot section of rope over the pipe, still keeping its center firmly in his mouth, and attempts to tie a knot about the pipe. His first attempt fails and he must grasp the pipe with both hands to rest.

Now he tries again and this time succeeds in knotting the fifteen foot piece around the pipe.

He transfers his weight to the dangling rope and lowers himself beside the shaft to the floor level of the shaft tunnel. His strength is fading, the effort to support himself on the rope is crucifying -- but somehow he does -- and falls into the shaft tunnel.

322 CLOSE SHOT - MARTIN - INSIDE TUNNEL 322

He lies on the plates inside the tunnel gasping for breath.

Cont.

322 Cont. 322 Cont.

SUZANNE'S VOICE
(o.s.)
Mr. Martin? Are you all right?

MARC'S VOICE
(o.s.)
Jim, are you hurt?

Martin pulls himself to his knees.

MARTIN
Okay. Now listen. Tie the line to that loop. Suzanne, you sit in the loop.

323 ANGLE ON SUZANNE AND MARC 323

SUZANNE
What does he mean?

MARC
(calling)
I understand, Jim.
(to Suzanne)
It's a sling, Suzanne. Sit in it.

Suzanne sits in the loop. Marc quickly ties the line to the loop, pulling it together above her head.

MARC
Ready, Jim.

324 ANGLE ON MARTIN IN TUNNEL 324

He begins to pull Suzanne across the space toward him.

325 ANGLE ON MARC 325

He plays the balance of the line out as Suzanne is drawn across to the tunnel.

326 ANGLE ON ANNA, MISS KINSALE AND KEMAL 326

They are climbing through the wreckage to join Marc.

327 ANGLE ON MARTIN 327

He pulls Suzanne close to the entrance of the tunnel and lifts her out of the sling to safety.

MARTIN
Pull it back over, Marc.

328 ANGLE ON MARC 328

With Anna, Miss Kinsale and Kemal behind him now he brings the empty sling back to his position.

MARC
You're next, Anna.

Anna moves forward and steps into the sling.

329 ANGLE ON ROGO AND MANNY 329

They are still on the platform watching the operation above.

330 THEIR P.O.V. 330

Anna is being ferried across to the tunnel.

331 MANNY AND ROGO 331

ROGO
That preacher couldn't have done it better than Jimmy. Come on, let's get up there and take a ride, Manny.

MANNY
I can't leave my wife.

ROGO
You got to.

MANNY
I can't leave her.

ROGO
Manny, she'd call you a dummox. Do your good wife the honor of trying to stay alive. Let's go.

He takes Manny by the arm and urges him toward the climb to the gear housing. Manny goes reluctantly, looking back at the still figure on the platform.

332 EXT. KEEL OF THE POSEIDON - DAY - (MINIATURE) 332

It is broad daylight now on the sea. The propeller in the f.g. continues to swing with the gentle roll of the ship.

333 INT. PROPELLER SHAFT TUNNEL 333

Shooting from inside the tunnel out across the turning shaft, we see Rogo being brought across in the sling. When he reaches the tunnel he is helped from the sling by Marc and Manny.

ROGO
Okay, here we are in the promised land. Some promised land.

334 ANGLE IN TUNNEL 334

With Martin and Suzanne in the lead, our adventurers are moving deeper into the narrow tube beside the turning shaft.

Finally Martin's light finds the end of the tunnel -- a bolted plate through which the shaft disappears. Beyond that plate lies the day and the sea.

MARTIN
Far as we can go.

335 CLOSE SHOTS OF EACH CHARACTER 335

as they stand there expectantly, anxiously. There is no sound but the low rumble of the turning shaft.

336 ANGLE ON ROGO AND MISS KINSALE 336

He is looking up at the damp, rusty plates above his head.

ROGO
Okay, when does the preacher's miracle happen?

MISS KINSALE
He said not to doubt it, Mr. Rogo. Please don't.

ROGO
Sure, Miss Kinsale. I'm all for it.

337 ANGLE ON ANNA AND MARC 337

ANNA
What time is it?

MARC
(lighting his watch)
It's ten of five. It's daylight out there.

338 CLOSE SHOT - SUZANNE AND MARTIN 338

Suzanne's face is suddenly alert.

SUZANNE
Listen.

MARTIN
What?

There is a soft bumping sound, as if something were nudging the hull of the ship.

SUZANNE
There.

339 CLOSEUP - MANNY 339

His face brightens with excitement.

MANNY
Yeah. I hear it. Something's bumping against the ship.

340 CLOSE SHOTS OF EACH CHARACTER 340

as they listen to the distant sound with tense expectancy.

341 ANGLE ON ALL AS NEEDED 341

A new sound becomes pervasive -- a distinct tapping -- a deliberate one, two, three -- and pause -- one-two-three again.

MARTIN
That's a signal! There is someone there!

MANNY
Beat on the steel!

Cont.

341 Cont.

ROGO
With what?

MARTIN
The ax. Use the ax.

MARC
Frank had the ax.

The tapping is closer. Martin crashes his flashlight against the metal above his head but it produces only a thin shattering of glass.

Now all begin to call for help.

MISS KINSALE
Sing. They will hear us if we sing.

Miss Kinsale begins to sing in her vibrating, church-choir voice.

MISS KINSALE
Roll out the barrel,
We'll have a barrel of fun.
Roll out the barrel,
We've got the blues on the run.
(speaking)
Sing, please help me.
(singing again)
Zing, boom, tararrel,
Ring out a song of good cheer,
Now's the time to roll out the barrel
For the gang's all here.

One by one the others begin to sing this ludicrous song at the top of their lungs -- with the exception of Kemal who only looks puzzled.

With Miss Kinsale leading them into a reprise, they desperately bellow the words, finishing not all quite together.

Now they listen. There is not a sound to be heard from above.

MISS KINSALE
I thought we were quite loud enough.

ROGO
That damned Scott. The least he could have done was leave us the ax.

Cont.

341 Cont.1

ANNA
He's killed us after all.

Marc slides down the bulkhead of the tunnel and despondently sits.

The others also wearily lower themselves to sit in a line along the bulkhead. Miss Kinsale and Anna are side by side. Marc is next to Kemal. Manny and Rogo are together and finally Martin and Suzanne.

The camera moves slowly back down the line, giving each beaten, hopeless face its due.

MANNY
I think I'll go back to Belle.

ROGO
There's nobody on the other side to pull you across.

MANNY
No. I didn't think of that.

ROGO
Your wife was a good woman. You want to know about my wife? She was on the street when she was fourteen. Her mother put her there. It was awful the things her mother let men do to that little girl. We busted it up and put the kid in a home. I'd go to see her sometimes and take her things. I got her a job when she was old enough but she couldn't hold a job because some guy where she worked was always pawing at her. I married her so she'd be safe. And she hated me. I just don't know why she hated me. I was good to her.

MISS KINSALE
(to Anna)
I saved myself for the right man. I knew -- I knew that sometime, somewhere he'd come along. And he did. Dear Dr. Scott. We were lovers on the cruise. Every night he would come to my cabin and we would lie in each other's arms until dawn ...

Cont.

341 Cont.2 341 Cont.2

Anna knowing what she knows about the late Dr. Scott, bursts into dreadful, shrieking laughter. Tears well into poor Miss Kinsale's eyes. All turn to stare glumly, stupidly at Anna.

Kemal, through this, has been looking up toward the steel overhead. Now he rises, his eyes fixed upon something. He points.

KEMAL
(loudly - in Turkish)
Look!

Anna stops laughing and all follow the direction of Kemal's finger.

342 A P.O.V. 342

The paint on the steel overhead is beginning to smoke in an area about a yard square.

343 AN ANGLE FROM ABOVE 343

Our survivors rise and gather about Kemal watching the curious phenomenon by their dimming flashlights.

ROGO
Turn off your lights.

The lights go off.

344 A P.O.V. 344

The steel overhead is glowing red in the darkness.

345 CLOSE SHOT - ROGO 345

He snaps on his flashlight. His face is alive with knowledge.

ROGO
Pre-heat. They pre-heat steel to cut it. They heard us.

346 ANOTHER ANGLE 346

to include all of the principals. Hypnotized, they stand watching the glowing metal above them.

ROGO
Better get out from under it.

All move a little distance down the tunnel.

Cont.

346 Cont. 346 Cont.

Lavender waves of heat ripple across the white glowing steel and suddenly the blue flame of the cutting torch rips through in a magnificent shower of molten metal and begins to trace a circular pattern in the plating.

347 CLOSE SHOT - MARC AND ANNA 347

Fascinated by the sizzling flame and the idea of safety, Anna unconsciously slips her hand through Marc's arm and he, just as unconsciously, places his hand comfortingly over hers. Suzanne comes into the shot and puts her arm about her mother and they have become a family again.

348 CLOSE SHOTS - MARTIN, ROGO, MANNY, KEMAL AND MISS KINSALE 348

Glassy-eyed with relief they watch the course of the torch in the steel.

349 THE FLAME OF THE CUTTING TORCH 349

Gouging through the steel, spraying its fiery slag in all directions as it burns out the escape hatch.

350 EXT. PLATES OF SHAFT TUNNEL - DAY 350

In a frame-filling shot we watch the head of the acetylene torch injecting its flame into the steel, leaving its smoking track behind as it closes the circle of the cut. The last few inches are traced in flying sparks, the torch is snapped off. A crowbar is wedged into the cut and the hot, round lid is flipped up and out.

351 INT. SHAFT TUNNEL 351

Light floods through the smoking hold in the plates of the tunnel and the begrimed, exhausted, last living passengers on the S.S. Poseidon gather beneath it to squint up into the wondrous brightness of the day.

During a slow fade the image changes to black water deep inside the ship and there Scott's body is floating.

STOP FRAME

THE END